

The Effects of Theatre Translation Problems on the Production of Selected Plays by Harold Pinter in West and Post-unification Germany

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Abstract

Theatre translation is one of the most interesting and stimulating forms of literary translation. Harold Pinter's simple yet highly implicit style of language using very particular English references, could be considered one of the most challenging for German translators. The aim of this thesis is to discover the most appropriate techniques used in theatre translation and to establish the reasons for their effectiveness on the stage.

To establish boundaries in the argument, this author restricts herself to exploring the reception of Harold Pinter more from the perspective of the director, dramaturg and actor than from the audience, whose interpretation is virtually impossible to analyse. However, some analysis of the reviews of his work in performance will be discussed with the understanding that they too are a perspective, which may be biased or poorly informed.

This thesis discovers and explores the difficulties presented to a translator when recreating the original playtext as a performance text. It covers relevant aspects of the context in which the author wrote and his specific style and form. Discussions concerning the various methods used by translators of his works over the years contribute to a discussion on theatre translation in general. Original case studies of a small selection of his plays using a variety of translations in recent production in Germany are compared and contrasted for their linguistic and theatrical representation and interpretation, and help this author to reach a conclusion in which the most appropriate translation techniques are suggested for the future.

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0 - Introduction

The double nature of theatre texts (as both literary texts and performance scripts) renders drama translation into a particularly complex task, as the translator does not only have to deal with a linguistic system but with a complex set of other sign systems. The feedback effect that every receptor produces on a translator will also be more complex than in other translation activities, since in drama texts this effect will not only come from a hypothetical reader but also from a potential director, actor and audience.

(Mateo, 1995, p.21)

As Mateo astutely suggests, of all the forms of literary translation, those of dramatic works are of particular interest because of the added dimension of staging the performance text. Like all forms of literature, the playtext needs to be intelligible for the reader but in addition must be stageable for all members of the target theatre company. Regrettably, as demonstrated in some of the examples in this thesis, many translations of plays which are historically important are successful when written but not always workable or popular when transferred onto the target stage. Indeed, as Aaltonen explains, the translation is in itself an interpretation by the translator, and, therefore, its misplacement can lead to a form of theatrical Chinese Whispers.

Readers are tenants who move into texts and occupy them for a while. In the theatre there are many tenants, and just as many meanings to be taken of texts. Theatre audiences and scholars then construct their readings of the translators', directors', actors', light and sound technicians', costume and set designers' readings of the author's reading of the world - meanings upon meanings upon meanings.

(Aaltonen, 2000, p.29)

Such modifications of the original script can also cause misunderstandings or misrepresentations of the playwright on the foreign stage. However, the opportunity to create a performable translated script and a flexible approach to its staged interpretation is reduced by a lack of sufficient communication between the playwright, his foreign agents or publishers, the translators, and the subsequent interpreters (i.e. the director, dramaturg, designer, actor and audience).¹ Furthermore, annotated academic translations, which can clarify some ambiguities caused by double-meanings and implicative language, are not always accessible to the interpreter. Equally, private annotations from the individual interpretations of both directors and theatre companies are unavailable to academics despite the potential improvements they may provide to the theatrical understanding of theatre translation and the performability of translated scripts.

The motivation for this thesis came from a desire to explore and expand the existing theories of translation for the theatre, which even now remain relatively undeveloped in comparison to other forms of literary, scientific or academic translations. Moreover, the specific aim here is to discover and explore the problems found, both during and after the translating process, and to clarify the problems of translating a theatrical piece across cultures. The importance of this study lies in the fact that, although theatre can take many forms, a primary element of its composition is found in the written text. Indeed, as the terms *audience* and *auditorium* reflect the fact that theatre-goers are fundamentally 'listeners', it is important to recognize that what is spoken on the stage often shapes the foundation of the dramatic experience.

* * *

¹ For the purposes of this thesis, I am using 'he', and its derivatives, in reference to the translator, director, *Intendant*, interpreter, performer/actor, designer, dramaturg and poet, as, in relation to this thesis, these roles are mainly performed by men. In addition, audience members will be referred to as male, for easier reading and not as a comment on the average theatre-goer.

Translating is like trying to pour yourself into an invisible glass so that you take the shape of your vessel and transmit the author's light and flavour.

(Nevill Coghill cit. Levinson, 1971, p.301)

Although Coghill's view refers to the complex nature of translation in general, it also implies the contentious question in theatre translation regarding fidelity to the original text both by the translator and the theatre company. This issue clearly stems from the equally controversial notions of 'faithfulness', 'equivalence', 'accuracy' and 'author intention'. However, given current theory, (for example Yifeng, 2003, p.28 and Johnston, 1996, p.58) it may be argued that the author's intention cannot be definitively established, and that, therefore, exact equivalents and accuracy overall are impossible to achieve. For the translator, personal choices in his work are usually expected to encompass the majority view if he is to avoid criticism for his linguistic abilities. Conversely, the director has fewer problems as his personal interpretation of the text is often accepted as theatrical inspiration. Moreover, even if these intentions and 'meanings' are expressly defined by the playwright himself, the directors, dramaturg or actors are not usually 'obliged' to include them in their interpretations. Indeed, in most cases, these interpreters are encouraged to experiment with alternative meanings to ensure innovative productions, whereas the translator of a text is expected to create a "faithful rendition of the work" (PEN, 1999, p.11) or else be satisfied with the label of 'adaptor'. However, as this thesis will show, whether a translator or director, it is my contention that an active awareness and knowledge of the original is necessary if the playwright's work is to maintain its identity.

Furthermore, although it can be argued that some translations might improve the original text, it is still vital to recognize that the translation is an individual interpretation, and, therefore, is in danger of misrepresenting the source script. Moreover, it should also be understood that, because it is often the case that no alternative exists, even the translator can sometimes be dissatisfied with his choice of word or phrase. As such, this thesis seeks to clarify why the translation cannot be the sole source of inspiration for the foreign theatre company and how the translator's

choices should be explored in more detail by the producer of the text for the target stage.

Specifically I intend to establish that the theatre translator must carefully research and understand the cultural, historical, social and dramatic influences of the play, the implicit linguistic style of the playwright and his innovative use of the tragicomic genre. In addition, the translator must be constantly aware that the finished translation will, more than likely, be produced on stage, and that the success of the performance text lies with his consideration of the theatrical conventions of the original play including the structure, the themes, style of language, dialects, culture and humour, all within the context of both the source and target stage. It is also of vital importance that the translator understands that his interpretation will directly influence the target theatre's *Intendant* (artistic director/manager), director, dramaturg, actors and, finally, audience, and, for this reason, must not lean too heavily toward any one element or theme of the original. An effective representation of the original piece will ensue only if the translator finds the correct balance between free interpretative adaptation and literal translation and employs this alongside some awareness of the theatrical techniques of both cultures. Moreover, given the complex nature of these necessities, it is also important that the director and his team are made aware of the specific difficulties which the translator experiences. As such, I will show in this thesis that it is the responsibility of the foreign publisher, as well as the translator himself, to inform the subsequent interpreters of the playscript where the translation has failed to capture the many aspects of the original.

Indeed, in order to prove the importance of such duties, this thesis includes analyses of past and recent productions on the German stage which provide an excellent insight into how directors, theatre managers, actors and audiences in Germany approach the production of a translated text, and how such interpretations can vary considerably. Moreover, these case studies compare and analyse translations from both a linguistic and performative viewpoint to explore and establish the influence of the translator's interpretation on the final production. Finally, as none of these productions or the specifics of their translated performance texts have been the subject of previous

scholarly analysis, it is hoped that this work will make a useful contribution to our understanding of the process of theatre translation.

* * *

The work of the chosen playwright - Harold Pinter - is an especially fascinating aspect of this study as he is considered an influential writer in both countries discussed in this thesis. Moreover, his work is still of great relevance in many theatres of the world, and his ambiguous style presents further problems for both the translator of the original and the interpreter of that translation. Indeed, as his approach is notoriously difficult to categorize in any country or culture (it is considered neither currently innovative nor classical, is a combination of both tragedy and comedy and is neither completely realistic nor Absurdist) this makes his work particularly challenging to produce in translated form on a foreign stage. Moreover, despite the many similarities between the culture and language of Germany and England, and their theatres, there are also considerable differences and it is these aspects which complicate the choices faced by a translator and interpreter of the foreign text.

In translating a Pinter play for the German theatre, several key issues need to be addressed. Many of the problems of translation occur as a result of Pinter's specific style of writing. To begin with, he uses a highly colloquial and rhythmical language which is punctuated with his famous use of pauses. This has to be recreated in the form and structure of the translation. However, the comparatively large vocabulary and naturally terse speech patterns of English do not lend themselves particularly well to the restricted lexis and often syllabic nature of the German language. Moreover, important factors of grammar, such as noun and clause construction or word order and punctuation, differ considerably between the two languages and can significantly affect the tone and emphasis of the text.

In addition, many of Pinter's words are chosen not only for their meaning, but also for their poetry and 'music', which, in turn, greatly influences the atmosphere and overall tone of the play. As such, a translator who translates the word literally, rather than

considering its underlying significance, may find that his translation implies a completely different meaning to the original. Moreover, Pinter's strong and purposeful ambiguity is also altered through the need for explanation in the German language. For instance, it is possible to translate the simple personal pronoun "you", as in some of the romance languages, in several different ways: *Sie* is a formal address in both singular and plural, *du* (like "thou") and *ihr* are respectively the singular and plural versions of the informal address and *man* is similar to the unspecific and more archaic English word "one" which has now been replaced in colloquial language with the word "you". Although apparently a small issue, the translation of this personal pronoun greatly affects the portrayal of Pinter's characters, as, in many of his plays, battles for superiority are fought not physically but verbally.

Moreover, Pinter's ambiguous language, including double meanings, word play and puns, as well as his use of repetition and themes, also help to define the characters without overt explanation. As such, the translator must understand the many potential layers of meaning for each word within the context of the moment rather than simply its most usual definition. Unfortunately, many of these linguistic devices rely on Pinter's assumption that his audience understands their 'hidden' significance – a fact which is notably affected by the viewer's cultural and social background. Indeed, it is often said that Pinter's world contains an "essential Englishness" (Billington, 1997, p.356), which, along with the linguistic complications - including registers, accents and dialects, colloquialisms and clichés, speech patterns and rhythms, and references to specifically English ideas - is particularly difficult to transfer into another language and for a foreign stage. (Although it can be argued that the average English audience member does not understand some of these 'essentially English' elements, and that, therefore, their significance is minor, it is important that the director and actor understand their relevance before they attempt to communicate it to their target audience.) Indeed, implied meanings such as these are of great importance throughout his work and its interpretation, and if the translation does not match the impact of the original, it will fail to provide the interpreter with the subtle verbal ammunition and influential theatrical signifiers he needs to convey his character or situation.

Unfortunately, however, despite some slow progress on the modernization of the official translations, the majority of Pinter's plays have only one German version provided by the publishing house for performance use, a version which was generally written within two years of the original. Indeed, although some of the early translations have been subsequently reworked and corrected, many are still dated, sometimes wrong, misinterpreted or incomplete, and most are stilted in their use of performable language and theatricality. As such, this thesis will show how many so-called 'mistranslations' arise as a result of several factors, but the primary causes are misguided translators and simple cultural differences. Consequently, poor or subjective translations significantly affect the reader's initial interpretation, as well as the ultimate performance and reception of the translated script.

* * *

During my research, I have consulted a plethora of works which explore Pinter's life, works and influences, and which also affirm the significance and uniqueness of his international contribution as a major contemporary playwright throughout the last six decades. These include meticulous examinations of his plays – Steven Gale's thorough analysis entitled *Butter's Going Up* (1977), and Martin Esslin's comprehensive *Pinter. The Playwright* (1992), as well as collections of essays on a variety of aspects of his writing style such as Mark Batty's intellectual study entitled *Harold Pinter* (2001), *Pinter. A Collection of Critical Essays* (Ganz, ed., 1972), which was particularly useful for Esslin's essay on Pinter's use of language and silence, and Andrew Kennedy's *Six Dramatists in Search of a Language* (1975) which contains valuable comparisons between Pinter's 'hyper-naturalistic', idiomatic and musical language and the style of other popular playwrights of the 1970s. Furthermore, research has been made into a wide variety of thematic aspects of his plays such as dreams – Lucina Paquet Gabbard's *The Dream Structure of Pinter's Plays* (1976), the female role – Elizabeth Sakellaridou's *Pinter's Female Portraits* (1988) and Ann C. Hall's *A Kind of Alaska: Women in the Plays of O'Neill, Pinter, and Shepard* (1993), cultural power – Marc Silverstein's *Harold Pinter and the Language of Cultural Power* (1993) and timing – Martin S. Regal's *Harold Pinter. A Question of Timing* (1995), as well as his political and

personal influences - Mel Gussow's revealing *Conversations with Pinter* (1994) and Michael Billington's in-depth *The Life and Work of Harold Pinter* (1997). Indeed, so much has been written about Pinter and his work that there also exists an analysis of the criticisms themselves - Susan Hollis Merritt's rather 'dry' *Pinter in Play* (1990).

As such, although my research does not concentrate on any specific theme in the same way as these analyses, it does focus on the linguistic elements used by this playwright and, therefore, extends the range of this list. Moreover, aside from newspaper and journal reviews, the annual *Pinter Review* (University of Tampa Press) which occasionally critiques foreign productions, Peter Raby's collection of essays - *The Cambridge Companion to Harold Pinter* (2001), and the excellent *About Pinter* (Batty, 2005) very little has been written about Pinter's work as performance text. Consequently, this thesis will develop this area of discussion considerably and I am also optimistic that it will help to promote an eventual collection of perspectives on Pinter's work in 'foreign' performance throughout the world.

Furthermore, I have studied a wide range of works which cover each of the other topics which emerge in this thesis. To begin with I examined a large number of analyses of general translation theory which were quite technical in their approach and, therefore, formed the basis for much of my subsequent investigations. Among others, Peter Newmark's *A Textbook of Translation* (1988) was most useful for its discussions on different methods of translation according to the style of the source text, and Lawrence Venuti's *The Translation Studies Reader* (2000) provided a valuable and up-to-date overview of the history and development of translation theory. Furthermore, Rainer Schulte's edited anthology of essays *Theories of Translation* (1992), despite the fact that many of the papers were written in the nineteenth century, still provided poignant descriptions of cultural issues and foreignization, as well as constructive debates about ambiguity, fidelity and adaptation. Finally, on this area of translation theory, Susan Bassnett's *Translation Studies* (2003) presented clear arguments on translation issues particularly found in literary translations, including aspects of culture and interpretation, poetry and implication, speech patterns and colloquialisms, and, most importantly for this thesis, target audience and performability. Consequently, Bassnett's work also

supported the next most prominent area of literature which was used in my research – the translation of theatrical works.

In this regard, *Theatre at the Crossroads of Culture*, by Patrice Pavis (1992) gave a highly useful account of the technical side of theatre translation (in particular the transfer of the written word from the page of one culture to the stage of another). Also, Susan Bassnett and André Lefevere's *Constructing Cultures* (1998) and Carole-Anne Upton's collection of essays *Moving Target* (2000) both included a wide variety of illuminating essays ranging from the translation of theatre styles and specific playwrights, to the effects of cultural issues on the interpretation of the text and the difficulties of putting a translation into foreign production. Moreover, Sirkku Aaltonen's *Time-Sharing on Stage* (2000) was an excellent resource for arguments on the distortions which occur each time the text is interpreted during the many stages of the translation process and, as such, complemented the opinions of the dramatists, translators, directors and performers in David Johnston's edited collection of essays *Stages of Translation* (1996). Finally, *Transposing Drama*, by Egil Törnqvist (1991), despite its notable yet limited discussion on the translating of Pinter's *The Homecoming*, was most enlightening when debating the distance created between the original author and the target audience if a translator fails to consider the cultural aspects of the language, content and style of the writing. In so doing, he advocated the use of annotation and contributed significant groundwork for the developments of such a topic in this thesis.

Although these existing resources are indisputable in their expertise, they do not focus on any one language, author or style of writing. Indeed, most remain relatively general in their individual subject areas and rarely develop their arguments beyond linguistic issues. More significantly, many of the writers discussing the actual effects of the theatre translation process on the so-called 'performability' of the text (for example, Bassnett, 1991 and Espasa in Upton, 2000) fail to relate their opinions to actual productions of the text. Moreover, those theorists who do discuss theatre translation theory with regards to specific interpretations and performances concentrate their ideas into short papers, thereby providing extremely limited analysis in this area. Indeed, only

two articles exist which detail any aspect of Pinter's plays in German translation: Martin Esslin's "Pinter Translated" (1970), which simply highlights some of the errors of early translations and correctly asserts that such inaccuracies can detrimentally influence the reader's interpretation, and Willi Huntemann's "Anredepronomen als bedeutungsschaffender Faktor in der deutschen Übersetzung von Harold Pinters *The Caretaker*" (1988) which examines the specific issue of translating the personal pronouns in *The Caretaker*, but does not touch on other plays or any further difficulties in translating Pinter's particularly ambiguous style of writing. Given that both these papers are rather limited in their scope, and as neither of these papers specifically consider the practical problems of producing the German translations on the foreign stage, it is my intention that this thesis will fill this significant gap in the German study of Pinter's works. Moreover, in view of the fact that theatre translation theory is still in a period of rapid development, it is my contention that similar detailed studies are necessary to ensure a greater efficiency in the performability of theatre translations. Therefore, by bringing together established theories and using them to analyse a range of past and current productions of Pinter's plays in Germany, this thesis provides a rigorous investigation which convincingly suggests strategies for future advances in theatre translation methods in general.

In summary then, this thesis begins with a brief chronology which contextualizes Pinter's place within the changing styles of Germany's dramatic history over the past half-century. As such, this survey highlights the fact that German productions of Pinter's plays have been predominantly performed in the theatres of western Germany and the former GFR, and, therefore, explains the choice of focus for this thesis.² In addition, previous productions and their directorial interpretations are analysed using a selection of reviews and articles of the premières and outstanding productions of Pinter's works. Finally, an examination of the theatrical aspects of producing his works in Germany is provided, including a description of the approach of theatre managers, directors, dramaturgs and translators. This first chapter also briefly explores Pinter's

² For the purposes of this thesis "Germany" refers to the whole country, but the reader is asked to remember that eastern Germany and the former GDR rarely play a factor in the overall discussion.

influences in order to provide the reader with a clear understanding of the general themes and techniques employed in his writing.

The developing investigation then discusses the varying methods for translating theatre texts successfully for the stage, beginning with an overview of the theory of translation in Germany, and an explanation of the general stages of theatre translation. Following this, the cultural hurdles and barriers are exposed and examined, and solutions are suggested for improving the performative elements of the translation. Pinter's very 'English' style of language is then analysed using examples from a variety of his plays, and compared with specific references from the linguistic alternatives in the German translations. Finally, the second part of the thesis analyses the various approaches to the directorial, dramaturgical and performative interpretation of Pinter's work in German translation, and examines a set of case studies which exemplify current practice.

Finally, although, this thesis explores the production of Harold Pinter's work in Germany, it is mainly restricted to the perspectives of the director, dramaturg and actor up to the point where the curtain goes up. In addition, however, a limited analysis of audience reception has been included based on interviews, questionnaires and reviews.

Part I

1 - Chapter One

Pinter and his 'place' in the German theatre

Aside from a large number of screenplays, poetry, prose, directing and acting credits, as well as outspoken political opinions, Harold Pinter is best known for his playwriting which, to date, consists of 30 plays and 14 sketches.³ However, despite his popularity and significance in the theatre world (he was awarded the Nobel Prize for Literature in October 2005), it is still accurate to say that “he has not always been kindly received by either drama critics or audiences” (Gale, 1977, p.276) and this is true in both England and Germany. His writings have been described variously as “half-gibberish and lunatic ravings”,⁴ “so langweilig, so ‘gräßlich’ belanglos” (Vielhaber, *Hamburger Abendblatt*, 1 November 1960),⁵ “ein todsicheres Einschlafmittel” (Anon., *Die Zeit*, 20 April, 1962),⁶ as well as “one of the most creative and brilliant playwrights of our time” (Gordon, 2001, back cover), and the basis of “an academic subject” (Raby, 2001, p.1). As such, it is clear that critics in both countries find it difficult to categorize Pinter’s work and, therefore, find themselves comparing his work to other writers in the hope that it will put his work into a recognizable context.

³ These are listed in Appendix 10.1.1.

⁴ A *Manchester Guardian* review of the world première of *The Birthday Party* at the Lyric Theatre, Hammersmith in May 1958, cited in Esslin, 1992, p.8.

⁵ Review of the German première of *Der Hausmeister* at the Düsseldorf Schauspielhaus (October 1960).

⁶ A review of the German première of *Ein leichter Schmerz* in Düsseldorf.

1.1 *Pinter in a European Context*

[I]t is probably safe to say that there is not a single dramatist of the twentieth century with whom Pinter has not been compared or contrasted, from Ibsen to David Mamet.

(Knowles in Raby, 2001, p.73)

Although traces of Shakespeare, Edward Albee, Beckett, Pirandello, Ionesco, Chekhov, Joyce, Cary, Kafka, Céline, Dostoevski, Henry Miller, and Hemingway have been found in Pinter's writing, he has produced a product which is uniquely his own.

(Gale, 1977, p.277)

It is true that he has imbibed the vapors of the 'masters,' [Beckett, Ionesco, Genet and so on] and it is true that they have informed his vision, but the vision was there in the beginning.

(Hollis, 1970, p.9)

Despite the positive comparisons from Knowles, Gale and Hollis, it is safe to say that, in the eyes of several critics in Germany, Pinter often fails to achieve the superior levels of his peers. In particular, German reviews regularly liken his works to those of Beckett. For example, *The Caretaker* has often been described as a poor man's version of *Waiting for Godot*, *Die Geburtstagsfeier (The Birthday Party)* has been noted for its "parodistischen Kinnhaken im umgekehrten 'Godot'" (Wanderscheck, *Frankfurter Abendpost*, 15 December 1959), *Landschaft (Landscape)* and *Schweigen (Silence)* have been likened to "Becketts geniales 'Spiel', ein Fugato für einsame Stimmen, [...] von Pinter zweimal unbeholfen nachgebastelt. [...] Nun, da Pinter Beckett nachmachen wollte, erwies es sich, daß er die Sprache der Vereinzelung nur als Fremdsprache, mit hilfloser Ungenauigkeit spricht" (Nagel, *Süddeutsche Zeitung*, 12 January 1970), and, in general, Pinter's writing has been labelled "Beckett des kleinen Mannes" (Ruhrberg,

Theater heute, June 1962, p.39).⁷ Moreover, as more positive comparisons are made with non-contemporaneous playwrights, it appears that many of the current critics in Germany think it better to view Pinter as a 'classic' playwright.

However, it is foolish to attempt to categorize Pinter under one particular 'genre' because he has regularly changed the stylistic angle of his writing. As Raby correctly states: "Pinter is a playwright who constantly reinvents himself" (Raby, 2001, pp.2-3), and his writing style includes elements from comedies of menace, theatre of the Absurd, existentialism (see Kerr, 1967), realism, political drama, documentary theatre, tragedy and comedy.

Like Pinter's writing, the style of German theatre has also gone through a variety of changes over the last fifty years, and, as such, can easily accommodate complex and diverse approaches. Therefore, the following sections of this thesis seek to provide the reader with a brief survey of the history of post-war German theatre, in order to create a context for Pinter's place within this realm.

1.2 *Pinter and German Theatre*

1.2.1 German post-war theatre

By 1944, while Pinter was resettling in London as a teenager after three years of evacuation in Cornwall, the Nazis had closed the theatres of Germany, and many playwrights and actors were either imprisoned or in exile. Moreover, during the war, considerable damage had been caused to the buildings and equipment of these theatres, and, as a result, many theatre companies were disbanded.

However, one of the first post-war projects in Germany was the restoration of the theatre world, which began with the Schloßparktheater in Berlin, under the direction of

⁷ See also Allemann's essay *Die unbegriffenen Ängste. Über Pinters 'Niemandland'*, in *Theater heute*, February 1976, pp.36-40, in which he compares Pinter's play with Beckett's *Endgame*.

Boleslaw Barlog.⁸ Such was the determination to rebuild, that many plays were performed in the bombed out shells of the theatres or in new spaces, often without the help of electricity, set or costumes. In contrast to England, where a quiet return to the pre-war styles was used as an attempt to return to 'normality', the approach in Germany was passionate, original and innovative. Furthermore, as theatre was reasonably well subsidized, tickets were cheap, and large audiences, who were attracted from all sections of society, saw the experience as a formal social occasion as well as a type of escapism.

Despite a shortage of money after the 1948 currency reform, which caused the loss of many of the new self-subsidized theatre companies and 'temporary' stages, the large officially funded Staats- and Stadttheater were rebuilt and began to thrive again, alongside new theatres which housed the most modern technology of the time.⁹ The most popular genres (approximately one third) in these larger theatres, were opera, ballet, operetta and musicals. Of the rest, approximately 40% were classics such as Shakespeare, Schiller, Molière, Lessing, Goethe, and Kleist, 25% were from the nineteenth and early twentieth century, and 35% were serious contemporary dramas, of which only 12% were German plays (Patterson, 1976, p.6).¹⁰

1.2.2 Realism and the Absurd

Pinter's work 'arrived' in Germany with the world première of *Der stumme Diener* (*The Dumb Waiter*, directed by Anton Krilla) at the Kleines Haus in Frankfurt in late February 1959. By this time, two genres were emerging as prominent among German writers, both of which would later be used to describe elements of Pinter's writing style: Realism and the Absurd. As Parkes emphasized, these two approaches were sometimes difficult to distinguish clearly:

⁸ Barlog was also one of the many high-profile directors who produced Pinter's work in Germany. His production *Die Kollektion* premièred at the Schiller Theater on the 2 October 1962.

⁹ Since then, the rather 'functional' atmosphere of these theatres has become rather unpopular.

¹⁰ These figures do not include those from the small private theatres which favoured lighter entertainment.

[F]ew realistic plays confine themselves to straight-forward realism, tending rather to symbols and parables, whilst many 'absurd' plays aim to throw light on social reality [...] distinguished by a concern for contemporary social and political questions.

(Parkes in Hayman, 1975, p.131)

With Parkes's astute observation in mind, Pinter's work falls directly between Realism and the Absurd. However, Germany appeared divided in its appreciation of these two writing styles. It was in the East German theatre that the Realist genre became most popular as it tackled highly political and socialist themes;¹¹ for example, Erwin Sylvanus's *Korczak und die Kinder* (1957), "written in order to rake up the horrors of the war again" (Benedikt, 1967, p.xvii), portrayed shocking but also realistic characters who were easily identifiable to the audience as reflections of themselves. At this time tragicomic overtones were also strong in the writing, and, in particular, Brecht encouraged his actors in their "ability to use extravert and comic skills in plays which have a serious content and intention" (Barker in Hayman, 1975, p.194). However, although this acting method would normally suggest a proclivity for Pinter's work in the GDR, such theatrical technique was used to convey Brecht's highly political and social themes. In contrast, Pinter's writing was far more individual and psychological, and, therefore, probably seen by East German theatres as petit-bourgeois neuroticism with little relevance to their supposedly progressive socialist way of life. As a result, it is unsurprising that no major professional productions exist in the GDR archive material for this time.¹²

Tragicomedy was also represented in West Germany (not least by Karl Wittlinger's extremely popular play *Kennen Sie die Milchstraße?* in productions during the 1958-

¹¹ Theatre in the former GDR was strictly controlled by the 11th Plenum of the Central Committee of the SED (Socialist Unity Party). This arts system did not allow for any fringe theatre, and this resulted in a reduction in experimental drama.

¹² Indeed, to date, only one performance of *Betrogen*, in Rostock in the early 1980s, and a double bill of *Noch einen Letzten* and *Der stumme Diener*, in Weimar in 1988, exist. (Based on information from reviews of the German premiere found in the two most widely-read German theatre journals, *Theater der Zeit* and *Theater heute*, as well as a wide range of German national newspapers).

1959 season).¹³ However, it was the Theatre of the Absurd which was embraced by the theatres of the Federal Republic (GFR) of the early 60s.

The categorization 'Theatre of the Absurd' is, in itself, contentious, as its definition is by no means clear-cut. However, I propose the following clarification. Originally coined by Martin Esslin,¹⁴ this term emerged as a result of his book of the same name (written in 1961), in which the author discussed the plays of Beckett, Adamov, Ionesco, Genet, Pinter and others. In this publication, which is still highly regarded as a scholarly work today, Esslin described the work of these authors as an expression of "the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought" (Esslin, 2004, p.24), and generally saw their plays as a reflection on the illogical meaninglessness and inexpressible ambiguity of human life. As such, it is understandable that Harold Pinter has often been put in this category, but such judgements must be considered misplaced given the fact that only some elements of his writing 'match' the criteria.

Furthermore, the definition of 'Theatre of the Absurd' has changed since Esslin's initial publication. In the 1976 edition of *A Dictionary of the Theatre*, it was confidently described as "a group of dramatists in the 1950s who did not regard themselves as a school but who all seemed to share certain attitudes towards the predicament of man in the universe" (Taylor, 1976, pp.7-8). However, in the 2001 edition, the description was less definitive: "a loosely associated group of dramatists writing in the 1950s and 1960s, whose plays are characterized by a broadly similar view of the futility of existence" (Law, 2001, p.2, my italics). Indeed, Esslin, in the foreword to his 2001 edition of the book, explained that the title "had merely been intended to draw attention to certain features the works discussed had in common, different and diverse as they were" (Esslin, 2004, p.12), and also expressed concern that his title has often been turned "into a cliché used by headline writers" (ibid., p.11). As such, Law and Esslin affirm the view that the terminology has been gradually overstated over the last four decades. Moreover, nowadays, despite Esslin's claims that his own book "tries to avoid rigid definitions and

¹³ Like Pinter's *The Hothouse*, this play is also set in a mental hospital.

¹⁴ After an essay by Albert Camus, entitled *The Myth of Sisyphus* (Camus, 2000) in which the human condition was described as 'absurd'.

interpretations” (Esslin, 2004, p.12), it is widely considered among scholars of Harold Pinter’s work, that to place Pinter within the bracket of Absurd writing is still an injudicious categorization. For example, Peter Hall argues that “[n]othing could be more misleading. The Absurdist (and Ionesco remains their leading exponent) sought to illuminate by incongruous juxtapositions or improbable shocks – which are usually justified by a grain of truth. But Pinter in comparison has always been truth itself” (Hall in Raby, 2001, p.145). Moreover, Peter Lufft, as early as 1959, in his review of the German première of *Die Geburtstagsfeier* (Braunschweig, 10 December 1959. Directed by Helmut Geng) stated: “es nennt sich weder Drama noch Antidrama, sondern schlicht ‘Stück’” (Lufft, *Die Welt*, 22 December 1959), and H.F. Garten rightly clarified that the Theatre of the Absurd “does not simulate ‘a slice of life’” (Garten, 1964, p.269). As such, Pinter’s own reflection of society cannot be considered part of that same genre. However, given the continued popularity of *The Theatre of the Absurd* publication, this label has found itself ‘stuck’ to many of the production notes in German theatre programmes.

At the time of the first ‘appearance’ of Pinter’s work on the German stage, particularly highly respected German writers of the Absurd were the dramatists Wolfgang Hildesheimer and Günter Grass, whose works were strongly promoted by top theatre directors such as Karl Heinz Stroux at the Schauspielhaus in Düsseldorf.¹⁵ Grass’s play *Die bösen Köche* (1957), a good example of the genre, tells of a Count who is pursued for his soup recipe, but who, rather than revealing his secret to his cooks, kills himself. Typical of Absurd theatre, the symbolism of the soup is never explained. Similarly, Hildesheimer, who treated the Absurd as Brechtian parable, did not attempt to provide any answers to the questions he set: “[His] dominant characteristic is verbal wit; the dialogue moves from one overblown cliché to another, devoid of any rational content” (Garten, 1964, p.270). An example of such writing was his symbolic and somewhat illogical piece *Nachtstück*, which follows a realistic character who gradually descends into madness by locking himself in a room, and questioning the whereabouts of the ideal world. As with many of Hildesheimer’s plays, his theme “points to the futility of

¹⁵ Later in his career Stroux also directed Pinter’s *Alte Zeiten* in Berlin’s Renaissance Theater (November 1973).

all human efforts to find any meaning in life, whilst stressing the 'absurdity' of existence through the setting of the play" (Parkes in Hayman, 1975, pp.139-140). As such, Pinter's plays, which are also often set simply in 'a room', follow a similar theme which recognizes the threat and invasion of the outside world.¹⁶ Indeed, the often unexplained quality of Pinter's plays, and his frequent denial of any definitive personal insight regarding the symbolism of his work, may explain why some German critics still compare his work with German writers of so-called Absurd drama.

However, it might be more appropriate to concur with another of Esslin's views that Pinter's approach to theatrical writing is closer to that of the Austrian writer Peter Handke and the *Sprechstück*:¹⁷ "Pinter not only anticipated this 'new' experimental form, but also demonstrated how it could be integrated and made to work within a more traditional framework of drama" (Esslin in Ganz, 1972, p.51). In his most renowned play *Kaspar* (1967), Handke used simplistic language as a means to reflect the reality of society and its inability to communicate with any truth. Moreover, as in Pinter's work, these social themes also made subtly political comments which compared favourably with another prominent genre of the German theatre of that time.

1.2.3 Political theatre

In the early 1960s, political theatre became the genre of fashion. Playwrights such as Heinar Kipphardt (*In der Sache J Robert Oppenheimer*, 1964), Rolf Hochhuth, (*Der Stellvertreter*, 1963), and Peter Weiss (*Die Ermittlung*, 1965), attempted to promote

¹⁶ Where the security of Pinter's characters is endangered by the arrival of strangers, Hildesheimer's character in *Nachstück* is constantly bombarded with telephone calls.

¹⁷ The reader is asked to note here that where this thesis discusses the German theatre and its playwrights, this includes Austrian and Swiss writers. Although I appreciate that a significant number of the authors used as examples here are not German born, and this reflects the input of 'foreign' German writers for the theatre in Germany as a whole, it is not my intention to debate the significance of their comparison with Pinter's writing over and above that of native German playwrights, as such a discussion would merit more attention than the limits of this thesis allows.

‘political truth’ through a writing style known as Documentary Theatre.¹⁸ According to Patterson, their use of historical material as a basis for their factual narratives came about as a result of their “ideological uncertainties [...and a] questioning whether their subjective vision actually reflected and influenced reality” (Patterson, 1976, p.75). Moreover, Parkes described this style of theatre as somewhat Brechtian in technique, containing elements of alienation through the use of chorus, narration, verse, episodes, nameless ‘type’ characters, and modern media techniques (Parkes in Hayman, 1975, p.131). Although Pinter does not use such a wide variety of theatrical styles, he does, according to Amend’s correct assertion, seek “to alienate, or distance, his characters from the spectator in order that the spectator will become involved rationally in what is happening on stage” (Amend, 1967, p.166), and, therefore, also uses resonances of this genre in his work.

However, despite the success of the Documentary plays, and their productions throughout Germany, they were also considered to be theatrically unimaginative. In part, as a result of such criticism, this style of theatre was soon superseded by more innovative writing techniques. Authors such as the Swiss writers Frisch and Dürrenmatt, as well as the German Martin Sperr, who were already revered for their satirical wit, grotesque humour and harsh realism, also became known for their explorations of language. Through linguistic experimentation, Sperr’s aim was to reveal the reality of his characters and the hidden meanings of their relationships; in Frisch, alongside his episodic structure, dialogue and language are often used “as a means of distortion instead of as a means of communication” (Patterson, 1976, p.40), and Dürrenmatt wrote absurd and sometimes surreal parables to portray social and political themes. Given the popularity of these theatrical techniques, it is easy to see why Pinter’s plays fell easily into place with the German theatre of the 1960s, and why approximately 80 productions of his work were staged in Germany during this decade.¹⁹

¹⁸ *Der Stellvertreter* caused controversy by questioning the silent attitude of Pope Pius XII and the Catholic church to the Nazi extermination of the Jews. Its strong metaphors for the facts and consequences of the previous Nazi leadership also made it a popular production of the time. Another play by Weiss, *Marat/Sade*, is, like Pinter’s *The Hothouse* (originally conceived in 1958), set in an asylum, but Weiss’s setting is used to convey “a social metaphor [and] never to explore the phenomenon of insanity” (Patterson, 1976, p.101).

¹⁹ See Appendix 10.1.2.2 for numbers of German productions per decade.

Moreover, as Pinter's early plays were not, at this time, considered overtly political, a persuasive comparison can be made between his drama and that of Tankred Dorst.²⁰ Like Pinter, Dorst believed that his characters "must be regarded only in the context of the play" (Parkes in Hayman, 1975, p.142). His play *Toller* (1968), although based on the life of the poet and political activist Ernst Toller, represented its political themes without the use of any clear political comment. However, although this may have appeared similar to Pinter's constant use of implication over explication, it must be said that *Toller* was obviously much more political than anything Pinter wrote at the time.

By the beginning of the 1970s it was much harder overall to define the theatre in terms of Absurd, Documentary or Political, and, the latter genre, above all, was being dwarfed by a keen interest to represent theatrically "the common man in contemporary society" (Patterson, 1976, p.88). Playwrights such as Jochen Ziem, Martin Walser, Rainer Werner Fassbinder and Franz Xaver Kroetz began re-examining the social theme concerning the battle between the anti-hero and society, and, according to Moray McGowan in his introduction to a collection of plays by Kroetz (2004, p.xvii), were creating a 'new Realism' and a new form of the Volksstück. Again, language was of central importance to these plays, and Kroetz, in particular, employed "minimal dialogue [to] reflect the inarticulacy of his characters" (Patterson, 1976, p.96), while showing that "one of the greatest deprivations of the poor is their inability to communicate. By giving them the opportunity of expression, by allowing his audience to understand the reality behind events normally only familiar through newspaper articles, he is committing a political act" (ibid., p.96). As such, Kroetz was giving voice to lower working class figures who have difficulty communicating, whereas, in contrast, Pinter's characters would often use language to avoid interaction. Consequently, despite their complementary approaches, both writers were commenting on the complexities of communication and the futility of language. Indeed, Pinter's themes and linguistic experimentation often corresponded to the writing of many of the most popular German playwrights of the 1970s, and, as a result, his work was most prevalent in Germany

²⁰ Opinion has changed considerably in recent years with critics and directors alike making strong links between Pinter's increasingly vociferous political opinion and the themes of his first works.

during this time (over 100 productions).²¹

1.2.4 Postmodern theatre

The beginning of the 1980s saw West German theatre develop considerably, with some critics declaring it to be “the most dynamic in the world” (Kirby, 1980, p.2). Unfortunately, Pinter was writing less for the stage during this time, and, as a result, his popularity began to wane slightly. Paul Goetsch, in an interview with Susan Merritt, also claimed this reduction of interest in Pinter’s works to be as a result of the subsidized theatres view of him as “a ‘commercial’ playwright, though he still had limited academic appeal” (Merritt, 1990, p.218). However, his work still maintained similarities with contemporary writers. Alongside the already popular German-language authors, such as Handke, Walser, Kroetz, and Heiner Müller, the work of the Austrian Thomas Bernhard and, particularly, Botho Strauß came to the fore, creating a new ‘postmodern’ and “post-Brechtian” theatre (Riddell in Kirby, 1980, p.39). Bernhard, already well-known for his novels, used poetic language and verbal musicality to convey a mixture of human nature and dark realism, and, as such, might be described as a comic version of Kafka. Contemporaneously, the plays of Strauß focused on themes of identity and personality, and often used the symbolism of a room to represent the insecurities of man.²² Again, given the similarities of these elements to Pinter’s style and themes up to this point, and despite Goetsch’s opinion above, the number of productions of his works still remained at above 80 productions for the decade.

However, another feature of this postmodern age was a change in the traditional structure of plays, and acts and scenes were being replaced by Bilder and Impressionen. Texts also often included a mixture of gest, music, and visual elements, such as multimedia, as well as a more flexible and symbolic stage time and space. Although Pinter was by no means behind in his methods or approach to theatre, the traditional and

²¹ It is worth noting here that Pinter wrote only four plays in the 1970s, but due to the average two year delay of the German productions, in anticipation of the official translation, several German premières, of the nine he wrote in the 1960s, were not produced until the 1970s.

²² Particularly relevant to this theme is his 1989 play *Die Zeit und das Zimmer*.

realistic aspects of his works, such as his early use of a formal structure, did not equate with the ambiguity of structure and time, and the metalanguage used in the plays of popular German postmodernism.²³ Considerations such as these led to a widely held belief that Pinter's style of theatre was outmoded, and the following criticism was typical of the time:

Harold Pinter, immer wieder mit Samuel Beckett [sic.] verglichener englischer Dramatiker, gewährt dem Theaterpublikum seit (mindestens) 30 Jahren Einblick in die Folterkammern dieser Welt. Während Becketts Dramen, als Klassiker verehrt, kunstvolle Allegorien menschlicher Ausweglosigkeit zeigen, scheint Pinter immer ein wenig am individuellen Leid seiner Figuren zu kleben – nicht zuletzt aus diesem Grund halten viele Theaterleute die Bühnenwerke des englischen Finsterrichters für überlebt; mit der Modeerscheinung des absurden Theaters sei, so heißt es, auch Pinters Aktualität erloschen.

(Höbel, Süddeutsche Zeitung, 26 September 1987)²⁴

Regardless of negative opinions such as this, Pinter had many successes during this period, including an East German premiere of *Betrogen (Betrayal)* in Rostock (Première: March 1982. Director: Peter Radestock), a highly-praised production of *Der Hausmeister (The Caretaker)* with an all female cast, at Hamburg's Theater im Zimmer under the direction of Erika Gesell (Première: October 1984), a recognition from a panel of thirty *Theater heute* critics for Best Foreign Play of the Year (1985/6) for *One for the Road*,²⁵ and a German premiere of *Berg-Sprache (Mountain Language)* at the Residenztheater in Munich under the direction of Hans Ulrich Becker, in the same year as its English publication (Première: December 1988).²⁶ Moreover, according to Merritt,

²³ It is important to recognize that although the structure and development of Pinter's plays has often been compared with very traditional methods, he "abhorred as false" (Knowles in Raby, 2001, p.77) any form of 'exposition', and deliberately left the endings open to interpretation.

²⁴ Höbel reviewing a production of *Noch einen Letzten* in Munich's Theater über dem Landtag.

²⁵ Competing against Pinter for 'Best Foreign Play' were authors such as René Kalisky, Jean Claude Carrière (for *Mahabharata* directed by Peter Brook), David Mamet and Bernard-Marie Koltès.

²⁶ As can be seen in Appendix 11.2.1 only one other play was translated and produced in the same year as the original publication – *Party Time* in 1991.

by the end of the 80s, his work was receiving greater recognition because his “dramatization of political issues” (Merritt, 1990, p.218) was so relevant to the unstable situations in Germany and Eastern Europe at that time. Indeed, *Noch einen Letzten* (*One for the Road*) was the second most performed Pinter play (after *Betrogen*) during this decade; a clear sign that his handling of the theme of political terror was appreciated by contemporary producers and audiences.

1.2.5 ‘Theatre of Terror’

Perhaps one of the main reasons for the popularity of *Noch einen Letzten* (1986) and *Berg-Sprache* (1988) was the start of a strong move by German-speaking playwrights towards a theatre which combined terror and humour, with the aim of making political comment on the injustices of society. Beginning in the late 1980s, with works from poetic yet brutal Austrian dramatist Elfriede Jelinek (*Krankheit oder Moderne Frauen*, 1987), and continuing throughout the 1990s with, among others, another Austrian, Werner Schwab, and the German writers Daniel Call, Thomas Jonigk, Wilfried Müller and Marius von Mayenburg, a theatre reminiscent of the film work of Quentin Tarentino was created. By combining violence with comedy, and abuse with love, the “Hölle des bürgerlichen Alltags” (Weiler, 2001, p.27) was dramatized. For example, von Mayenburg’s *Feuergesicht* (1998) concerns the story of a character who has an uncontrollable tendency to commit arson and a deep-seated feeling of humiliation resulting from his experience of puberty and a lack of parental guidance. Moreover, he is in an incestuous relationship with his sister and, with her help, murders their parents in an act of revenge. His continued hopelessness and inability to communicate culminates in the character setting himself on fire. The meaning is purposefully left open to interpretation, but the action is direct and forceful. Although Pinter’s earlier works can also be interpreted as horrific, his terror is portrayed through implication rather than through anything explicitly grotesque. As a result, and regardless of his exploration of similar themes, Pinter was seen as too tame in comparison to the ‘new writing’ of the nineties, and this factor explains a further reduction during this decade in the number of productions to below sixty.

Moreover, some critics continued to view Pinter's works as outdated; "Zur Zeit der allerersten 'Geburtstagsfeier', 1958, war der angsterfüllte TV-Held Dr. Kimble noch auf einsamer Flucht. Heute ballert es aus allen Kalaschnikow-Röhren in die Wohnzimmer, und St. Pauli ist der Zielort für ehrenwerte Gauner" (Pörtl, *Südwestpresse*, 30 January 1998, reviewing a production of *Die Geburtstagsfeier: The Birthday Party*). In spite of such press, by the start of the 21st century, his plays were still being produced in reasonably large numbers, albeit often in the smaller German theatres. Notably, too, several of his early plays (*Die Geburtstagsfeier*, *Der Hausmeister* and *Die Heimkehr: The Homecoming*) have been recently re-translated, and with more in the pipeline (*Der stumme Diener* and *Ein leichter Schmerz: A Slight Ache*), this will hopefully encourage further productions.

Indeed, it is interesting to note that the most recent Pinter productions in Germany have been works from his early career; approximately eight productions of *Der stumme Diener*, five productions of *Der Hausmeister*, four productions of *Die Geburtstagsfeier* and *Der Liebhaber (The Lover)*, and three productions of *Betrogen*. Clearly there are many possible reasons for choosing such a play for the current German stage, but it seems most likely, given the following comparisons, that it is due to Pinter's 'classic' categorization.

1.2.6 Current German theatre

In order to gauge Pinter's current popularity, it is important to compare productions of his work in relation to other playwrights. Therefore, the following section of this chapter is based on a typical sample of a two month period at the height of the 2003 theatre season, the information from which helps to confirm the reasons for Pinter's continuing popularity.²⁷ During this time the following playwrights were being produced in both the Staats- and Stadttheater and the medium-scale theatres of Germany:

²⁷ National numbers taken from www.theater.de

'German' Playwright ²⁸	Production Numbers	'English' Playwright ²⁹	Production Numbers
Friedrich von Schiller	9	William Shakespeare	9
Johann W. von Goethe	7	Michael Frayn	3
Lutz Hübner	6	Alan Ayckbourn	3
Gotthold E. Lessing	5	Sarah Kane	3
Igor Bauersima	5	Neil LaBute	3
Ödön von Horváth	4	Eugene O'Neill	2
Franz Wittenbrink	4	Arthur Miller	2
Werner Schwab	4	Samuel Beckett	1
Heinrich von Kleist	4	Edward Bond	1
Bertolt Brecht	3	Harold Pinter	1
Roland Schimmelpfennig	3		
Frank Wedekind	3		
Friedrich Dürrenmatt	2	Other 'foreign' Playwrights	Production Numbers
Thomas Bernhard	2		
Heiner Müller	2		
Thomas Mann	2		
Friedrich Hebbel	2	Henrik Ibsen	5
Patrick Süßkind	2	Sophocles	4
Gerhart Hauptmann	2	Anton Chekhov	4
Dea Loher	2	Molière	3
Sybille Berg	2	Federico García Lorca	2
Klaus Chatten	2	Alexander Ostrovsky	1
Elfriede Jelinek	2	Dario Fo	1
Astrid Lindgren	2	August Strindberg	1
Franz Xaver Kroetz	1		
Peter Handke	1		
Rainer Werner Fassbinder	1		
Theresia Walser	1		
Fritz Kater	1		
Albert Ostermaier	1		
Oliver Bukowski	1		
Gesine Danckwart	1		
David Gieselmann	1		
Lukas Bärfuss	1		

Given the figures above, it appears that in comparison with the thirty year period following the Second World War, as described earlier by Patterson, productions of plays from the nineteenth and early twentieth century seem to have remained at approximately 25%. However, classic drama has increased slightly to just over 45%, and contemporary

²⁸ Refers to playwrights writing predominantly in German.

²⁹ Refers to playwrights writing predominantly in English.

drama has fallen to under 30%. Most significant, though, is the apparent majority of German works in production. For example, approximately 65% of all drama currently running in the theatres of Germany, is originally written in German. Moreover, over 85% of all the contemporary works are also German productions, which would mean that since Patterson's research thirty years ago, contemporary German drama, within its own native country at least, has almost doubled in popularity. In comparison, only 20% of the total theatre output comes from 'English' playwrights, of which only 12% could be considered to be Pinter's peer group, and this clearly affects the likelihood of seeing one of his plays on today's German stage.

A possible reason for the increase in German and classic productions could be economical, as the German theatre world is receiving less governmental subsidy than ever before. Established and native drama is less of a risk, and, as a result, theatres can better guarantee good revenue from such productions. However, a repertoire that contains only 'safe' performances would be severely criticized for being unimaginative, and, for this reason, foreign plays are often added to introduce more of a dynamic. Unsurprisingly, given the cost and time of translating, only 4% of the overall German Spielplan for this period consisted of contemporary foreign plays, all of which came from English-speaking authors.

It is clear from this brief survey into the recent development of German theatre, that Pinter's work falls into many of the criteria for a lucrative theatre piece; based on his international reputation for being an innovative and well-respected dramatist, he has an established name and a successful theatre record in Germany; his early work is considered to be classic, and so relatively 'risk-free'; his plays have small casts and relatively uncomplicated settings; and he is a foreign writer whose plays have already been translated, requiring less expenditure in advance of the première. However, in order fully to understand his popularity in Germany, it is also important to analyse, in specific detail, the production and reception of Pinter's plays over the last 50 years in Germany.

1.3 *The Productions*

1.3.1 The German audience

In describing the response to the first performance of *Der Hausmeister*, at the Düsseldorf Schauspielhaus in October 1960, (Director: Friedhelm Ortmann), Pinter told of “the finest collection of booers in the world” (Pinter, 1996a, p.viii). As is the tradition in the German theatre, he had been invited to join the cast on stage, where they subsequently took “thirty-four curtain calls, all to boos. By the thirty-fourth there were only two people in the house, still booing” (ibid.). Despite this negative beginning, generally speaking Pinter and his plays have since been received warmly and, in 1970, he was awarded the German Shakespeare Prize in recognition of his work. As in England, the extent of his popularity varied over the years, but he has been most admired immediately following a new work. In the early years of his writing the availability of a translation (usually less than two years after the original) would bring about a surge of performances throughout Germany, but, unsurprisingly, his ever dwindling output resulted in a reduced number of German productions.

To date, the most popular of Pinter’s plays by far is *Der Hausmeister* (1959) which has had nearly 70 German productions since 1960, and which was described by Jörg Dieckmann in *Theater heute* (February 1961, p.37) as “Das Erfolgsstück der Saison”. *Die Heimkehr* (1964) has also been directed nearly 40 times in Germany since its German première in 1965, and is closely followed by *Der Liebhaber* (1962), and *Die Geburtstagsfeier* (1957), with 35 productions since their premières, *Betrogen* (1978) with 34 productions since 1979, *Der stumme Diener* (1957) with 33 productions since 1959, and *Noch einen Letzten* (1984) with 17 productions since 1986.³⁰ Least popular of the full-length productions are *Mondlicht* (*Moonlight* - 1993) with one production since 1995, and *Celebration* (1999) with one production since 2001.

³⁰ These figures can only be approximate. For more details and a more complete list, see Appendix 10.1.2: “German production numbers”.

The overall regard for Pinter's work in Germany can never be defined exactly, as the reasons for an audience's choice to attend one of his plays cannot be assumed. However, it should be noted that most of the recent productions have been staged in the studio spaces of larger theatres, for example Pforzheim's 'Podium', Bochum's 'Theater unter Tage', Stuttgart's 'Theater im Depot' and Celle's 'Malersaal'. It appears, therefore, that the intimacy and informality of the smaller stages attracts the current Pinter audience in Germany. Moreover, although, in recent interviews with this author, many theatre-goers have found themselves "ratlos" when faced with Pinter's ambiguous style,³¹ a similar number of audience members have responded positively to the contemporary significance of his political and social themes, as reflected in the following example responses:

Die einzelnen Aspekte ergänzen und durchdringen sich und helfen letztendlich, den Zugang zu dem Stück zu finden.....[wir] waren alle am Ende 'verwirrt', aber mit vielen Interpretationsansätzen. Wir haben eine Stunde anschließend diskutiert und das Stück für uns gedeutet: angefangen von einem religionskritischen und sozialkritischen Ansatz bis auf die Übertragung auf unsere momentane politische Situation (drohender Irakkrieg). Das Zeitlose des Stückes und die Vielfalt der Auslegung, die das Stück für uns zu einem realen (nicht absurdem) gemacht haben, haben unser Interesse für weitere Pinter-Stücke geweckt.

(Audience response to a questionnaire compiled and distributed by this author at the Celle production of *Der stumme Diener* in 2003.)

³¹ Many audience members pay for their tickets via an *Abonnement* (subscription), and, as such, may not 'choose' the production they attend. Several subscription holders in Pforzheim claimed to have used this fact as a reason for attending the production, with some threatening to cancel their contribution if the theatre produced any more plays similar to Pinter's. (Audience responses to questionnaires compiled and distributed by this author at the Pforzheim productions of *Der stumme Diener* in 2003).

Absurdes Theater ist die 'passendste' Form für die gegenwärtige weltpolitische Situation.

(Audience response to a questionnaire compiled and distributed by this author at the Pforzheim production of *Der stumme Diener* in 2003.)

Although such responses are a good indicator of the public response, it is impossible to ascertain the opinion of each individual audience member, and, therefore, it is left to the theatre critics to bring some clarification to the question of Pinter's popularity in Germany.

1.3.2 Reviews of past productions

To avoid potential misunderstandings caused by weak translations of Pinter's work, Joachim Kaiser of *Theater heute* once recommended reading John Russell Taylor's *Zorniges Theater* (a translation of the original *Anger and After*, Methuen, 1962), to ensure a knowledgeable performance: "manchmal muß man doch wissen, um zu sehen" (Kaiser, *Theater heute*, April 1966, p.37). However, as Batty correctly states, the only true analysis of Pinter "involves sitting through [the plays], not simply reading the black ink on white paper of their texts" (Batty, 2001, p.4). Moreover, given that any play is only truly complete through its performance, it must be recognized that any purely scholarly interpretation of Pinter's work will be false unless it includes a first-hand viewing of some performances. However, as it is not possible to have an eye-witness account of all past productions, some degree of the reception must be represented by the judgement of the theatre critics.

It is clear that in using such reviews as a basis for analysing the success of Pinter's plays in Germany, the reader is getting a biased view. For example, the reviewers often assert their basic knowledge of Pinter's work and style in the opening section of their review, to create a context for their readership, and then follow these 'theories' with their opinion of the interpretation. Naturally, given the journalistic restrictions of space, many

of their comments appear rather general, and are often based on scholarly work written in English or reviews of performances in England. Moreover, their criticisms regarding the misunderstandings of his work may be equally as relevant to a production in the original language and culture.

As such, the reviews generally follow the same pattern. Primarily, as German Staats- and Stadttheater, for economic reasons, often centre on a 'star' (despite their advocacy of Ensemble theatre), and Pinter's plays avoid such singling out, the actors are briefly praised by the critics for their individual performances, but both the dramaturg's lengthy background research and the translator's linguistic skills are largely ignored. As a result, the director usually receives the most recognition for the production, followed closely by the set designer.³²

As in England, the first performances of Pinter's works were received with some trepidation. For example, Krilla's world première production of *Der stumme Diener*, which was paired with Jean Genet's *Die Zofen* (*Les Bonnes*; translated into English as *The Maids*), was described in the following manner:

Zwei Männer reden eine halbe Stunde lang platteste Alltagssprache, zerhackte Sätze, bestritten mit den gängigsten Mode- und Slangwörten, wobei dem Zuschauer im Parkett sachte und nachdrücklich die Nerven angesägt werden. [...] Ein etwas dünner "Thriller" mit einer knochentrockenen Sprache und schüchternem Blick nach dem surrealistischen Experimentier-Theater, nichts mehr. [...] Unterkühlter Realismus von der nonchalanten Art, wie ihn Anton Krilla als Regisseur wählte, reicht da nicht aus. Das ist wie eine Pistole, die beim Losgehen nur leise "blaff" macht.

(Wa, *Frankfurter Allgemeine Zeitung*, 2 March 1959)

Along with such negative opinions of the writing and its interpretation, critics also emphasized the "harten trockenen Ton" (Heym, *Frankfurter Abendpost*, 2 March 1959),

³² Further discussion on the role of the director can be found in the introduction to Part II.

and described the play as “eine eiskühle englische Gruselsache” (Happ, *Die Welt*, 6 April 1959). Furthermore, some critics expressed their disappointment by comparing it unfavourably with Genet’s play: “Was Pinter fehlt, zeigte die Sprachkraft Genets” (gr, *Stuttgarter Zeitung*, 3 March 1959). In the main, although some critics blame both the writing and the direction of the piece for the poor quality of production, the majority of reviews can be divided into two different responses. The first shows appreciation for Pinter’s writing but an aversion to the German director’s interpretation, and the second dislikes Pinter’s writing but praises the director and sympathizes with him in his impossible task. Rarely is a review found which praises both Pinter and his German director.

However, throughout the years, and including current reviews, there seems to have been an even balance of praise, indifference and dislike of German productions of Pinter’s work. Given his continued popularity, this contradiction indicates a confusion among critics and audiences when trying to pigeonhole his plays. Moreover, this uncertainty is reflected in a survey of the titles of the reviews, which, despite giving an overall idea of how plays have been received, does not emphasize one aspect of Pinter’s writing over another.³³ For example, the titles can be divided into three recurring areas: theme-based, such as a review on *Noch einen Letzten* and *Genau (Precisely)* entitled “Folterknechte und Nuklearbürokraten” (Klunker, *Theater heute*, July 1986, p.18); action-based, such as “Vom Ende einer Affäre zurück” (Rischbieter, *Theater heute*, October, 1979, pp.4-10. Reviewing *Betrogen*); or style-based, such as “Präzision und Poesie” (Krämer-Badoni, *Die Welt*, 1 November 1972. Reviewing *Das Zimmer: The Room*, *Ein leichter Schmerz*, and *Tiefparterre: The Basement*). Once placed under one of these three headings, it becomes clear that the titles of the reviews are equally distributed among all three areas, and, as a result, can support the argument that the critics, and, in turn, the audience, find Pinter uncategorizable and mystifying.

Although, many of the reviews indicate that the critics have understood the style and themes included in Pinter’s work, their views also appear to suggest that Pinter’s work often struggles either to be transferred on to the German stage or to be appreciated by

³³ Acknowledgement for this research method must go to Albert-Rainer Glaap, 1996, p.206.

the audience. Furthermore, the playwright rarely seems to escape some form of negative or condescending criticism. For example, his comedic skills are more heavily praised when they have been represented through several moments of slapstick, and many critics talk about his English 'charm', as if it excuses his foreignness or explains his categorization within the Absurd genre. As a result, he is mistakenly known for his 'typically English' representation of "großes absurdes Theater und ein amüsanter Boulevardspaß [...] Salonkomödie und 'dunkle Verzweiflung' [...] kabarettistischer Kabinettstückchen" (Allemann, *Theater heute*, February 1976, pp.36-8). Moreover, it is felt that "[er] hat den Boulevard in den Slums entdeckt. Er ist der Noel Coward der Randexistenzen und der unteren Mittelklasse" (Hensel, *Theater heute*, February 1975, p.55). Therefore, given such confused misrepresentations, it can be said that Pinter's specific style of humour, a central aspect to the success of his plays in his home country, is often misconstrued in the transference on to the German stage.³⁴ Finally, it also appears that his style of comedy is too easily compared with the work of other authors without sufficient consideration of their differences.

1.3.3 Double-bill pairings

In Germany, it is the Intendant who decides the theatre's programme for the season. As previously mentioned, he will probably base his decision mainly on popularity and financial viability. However, if he chooses a Pinter production, he must contend with the fact that many of them are only one act which often does not constitute a full evening's entertainment. As a result, he will have the added challenge of pairing the work with another short play. Such choices can also highlight how German theatres and their audiences perceive Pinter's work within their repertoire.

Over the years Pinter's productions in Germany have mainly been paired with the following authors: Georges Feydeau, Jean Cocteau, Marguerite Duras, Jean Genet, Luigi Pirandello, Edward Albee, Eugène Ionesco, Samuel Beckett, James Saunders,

³⁴ The difficulties of translating Pinter's humour will be discussed in more detail in Chapter Three: "Translating Pinter's Culture".

Alan Ayckbourn, Peter Shaffer, and Günter Grass. As these authors are rarely categorized in direct contrast to Pinter, it might easily be assumed that such pairings are decided upon, at least in part, their similar writing styles. Moreover, as a result, they can determine the category in which Pinter is most often placed in the German theatre world. As many of these playwrights have been associated, at some point, if not throughout their career, with the Theatre of the Absurd, the above list is further evidence that Pinter is also considered an Absurd writer.

In addition, many of these writers have worked within a comic genre, and it can, therefore, be assumed that Pinter's plays are also seen as pure comedy. However, although comedy forms a strong part of Pinter's writing, it is often misrepresented in German production as a form of farce rather than as linguistic wittiness. For example, pairing Pinter with Shaffer or Ayckbourn, unless simply for the common features of age and nationality, would be seen by English critics and knowledgeable theatre-goers, to be an obvious mismatch of humour styles. Of course, there is still the possibility that these pairings were made based on a need for contrast within the evening's entertainment, but this would result in Pinter's work representing the more 'serious' category, which, in general, would also be a poor decision. Given these assumptions, it is probable that although German theatre producers appear to be researching their potential playwrights with reasonable diligence, their sources may be questionable or too subjective. Moreover, given the confusion of categorizations, it is clear that production teams often struggle to convey Pinter's specific genre with any credibility to their target audience.

The following section provides the reader with a profile of the most prominent producers and an examination of the work of the chief directors of Pinter's plays in Germany, to clarify past approaches to interpretation and to create a firm context for the case studies discussed later in the thesis.³⁵

³⁵ For the purposes of this thesis I will concentrate on German premières and any outstanding productions which have been acknowledged particularly for the director or main actors.

1.3.4 Directors and their sources

According to Burkman, Pinter's own approach to directing centres on a particular attention to "specific actions, keeping the action clean, precise, and subtle, with concentration on what is done, not why it's done" (Burkman, 1971, p.119). With this accepted view in mind, it is unsurprising that the primary director of Pinter's plays in Germany is Peter Palitzsch.

1.3.4.1 Peter Palitzsch

An aficionado of the works of Shakespeare, Sean O'Casey and Beckett, and therefore no stranger to translated dramatic poetry, Palitzsch used directing methods which made him one of the most important directors of the Berliner Ensemble. Hailed as "the great interpreter" and "second only to Piscator" (Paul in Kirby, 1980, p.10), his techniques followed a "precise dramaturgical and scientific analysis" (Canaris in Hayman, 1975, p.265), learned from his close work with Brecht, which were possibly the reason for his appreciation of the precision and poetry of Pinter's works. According to Canaris, his work in the mid-seventies had "come down unequivocally on the side of politically aggressive plays by important German-speaking authors" (ibid., p.266). However, nine of his productions between the years of 1972 and 1997, were Pinter's works, seven of which were German premières, and most of which were typical examples of Pinter's political subtlety.³⁶

Gewalt lauert hinter den Wänden der Pinter-Räume, bricht ein und zerstört die Menschen drinnen. Mit den Stücken Pinters setzte Palitzsch seine indirekten Warnbilder, leistete er seine Trauerarbeit.
(Rischbieter, *Theater heute*, February 2005, p.17)

Despite Rischbieter's apparent accolade, Palitzsch's productions were not always received with praise or consistency. His first Pinter production was a triple-bill of *Das*

³⁶ See Appendix 10.1.3: "Prominent 'Pinter' directors and their productions" for a full list.

Zimmer, Ein leichter Schmerz and the German première of *Tiefparterre* (*The Basement*) at the Frankfurter Kammerspiel in October 1972. According to Gerhard Rohde of the *Frankfurter Allgemeine Zeitung*, who questioned the menacing aspects of these so-called “Komödien der Bedrohung”,³⁷ Peter Palitzsch created an interpretation which was too German and, therefore, despite an occasional inclusion of “trockner englischer Komik”, the production lacked sufficient humour for the target audience to recognize it as a comedy: “Peter Palitzsch [hat] die drei Stücke sehr ‘deutsch’, das heißt sehr ernsthaft [sic.] durchdringend, die gemeinsamen Bezüge darlegend inszeniert” (Rohde, *Frankfurter Allgemeine Zeitung*, 23 October 1972). However, in contrast, Uwe Schultz of the *Süddeutsche Zeitung*, felt that this production proved that Palitzsch could convey successfully a “verhaltener Witz, komischer Hintersinn, [und] skurrile Heiterkeit” (Schultz, *Süddeutsche Zeitung*, 25 October 1972).

His next two Pinter plays were also produced in Frankfurt: *Der Hausmeister* in March 1978, and *Die Heimkehr* in January 1975, of which Georg Hensel claimed that “[u]nter dem Irrationalismus Pinters ist Palitzschs Rationalismus aufgeblüht” (Hensel, *Theater heute*, February 1975, p.55). Furthermore, by the early 1980s, his status as a highly acclaimed director resulted in his engagement in Düsseldorf, to produce the German première of the triple-bill *Other Places*, translated as *An anderen Orten* (*Familienstimmen: Family Voices, Victoria Station* and *Eine Art Alaska: A Kind of Alaska*). However, of this production, Hensel again questioned the overly restrained nature of Palitzsch’s approach to the horrific themes included in Pinter’s work:

Pinters Stücke sind Spiralen um ein Zentrum des Schreckens, dem sie sich kreisend nähern. Bei Palitzsch gibt es präzise Spiralen, doch kaum eine Ahnung vom Schrecken. Sein Horror bleibt diskret. Er idealisiert die Figuren. Er meidet den Rauhputz der Realität. Seinen Geistergesprächen fehlt das Fleisch. [...] Palitzsch faßt das Unheimliche und das Bedrohliche nur zaghaft an. Er scheut das

³⁷ This is a direct translation of the title of Irving Wardle’s article, “Comedy of menace” in *Encore* 5, Sept/Oct 1958, pp.28-33.

Hoffnungslose. So konnte es in Düsseldorf den unbeschwerten Beifall des schieren Vergnügens geben.”

(Hensel, *Frankfurter Allgemeine Zeitung*, 7 June 1983)

In addition, Hensel noted Palitzsch's failed attempt to convey the specific Englishness of Pinter's writing, emphasizing that “[e]r kultiviert die feine britische Art. Pinters Spezialität aber ist es seit jeher, die feine britische Art zu durchlöchern, bis man unter ihr das Asoziale und die Anarchie des Trieblebens spürt” (ibid.). In contrast, Rainer Nolden, of *Die Welt*, believed “er hat die Trauer, die Hoffnungslosigkeit, aber auch das Bedrohliche und Groteske, das in ihnen steckt, sorgfältig herausgearbeitet, den fremden und doch so alltäglichen Horror greifbar und begreifbar gemacht” (Nolden, *Die Welt*, 8 June 1983).

Palitzsch's strongest and most noteworthy production, in May 1986, made a particularly heavy political statement. He directed/demonstrated (“inszeniert/ demonstriert” - Klunker, *Theater heute*, July 1986, p.18) *Noch einen Letzten* and the German premiere of *Genau* in an almost private performance for approximately 40 people. Choosing a cellar room in an *Altstadt-Galerie* in Bonn (*Raum 41*), Palitzsch's design sought to transform the audience into ‘voyeurs’ looking through peep show hatches at the torture portrayed in *Noch einen Letzten* (ibid., p.18). After a short interval the play was performed a second time, but with the roles reversed by the actors:³⁸

Das Folteropfer war nun der Folterknecht. [...] Die Szene war bedrängend, das Experiment beunruhigend. [...] Die Grenzen des Theaters würden dabei überschritten, mißachtet. [...] Palitzsch hat das sehr streng, ohne abzulenken, inszeniert, mit leiser Wut und gebremster Emotion. Die Wirkung auf die Zuschauer beobachtete er selbst wie im Labor. Beifall verbot sich bei dieser überscharfen Spiegelung schlimmer Realität von selbst.
(ibid., p.18).

³⁸ This idea may have been influenced by Dieter Giesing's German premiere of the same play – see the section on his productions.

The success of this production was clear and, as a result, a similar performance was created by Palitzsch to accompany his German première of *Party Time* (*Party Zeit*) at Zurich's Schauspielhaus. However, this interpretation, although praised by some for its detail, "feiner Ironie und bissigem Humor" (Ueding, *Frankfurter Rundschau*, 11 December 1991), was also heavily criticized for being so stylized that it failed to convey the "ganz absichtslos hervortretende Bestialität von Menschen" (Stumm, *Theater heute*, March 1992, p.60). Again Palitzsch stressed the political elements of the piece, by playing the American national anthem at the end of the party, prior to Jimmy's final monologue. Here, though, critics appeared to agree that such political inferences were "überdeutlich" (Ueding, *Frankfurter Rundschau*, 11 December 1991), "oberflächlich" (Spiegel, *Frankfurter Allgemeine Zeitung*, 11 December 1991), or inappropriate, given Pinter's deliberately universal setting of the play (Stumm, *Theater heute*, March 1992, p.60). Only Rolf Hochhuth praised Palitzsch above Pinter's writing when he expressed his astonishment at the director's ability to get anything out of "so kargen, so dürftigen Text" (Hochhuth, *Die Welt*, 12 December 1991). Again Pinter's subtleties were praised by some and misunderstood by others, and Palitzsch failed to get unanimous approval.

Finally, in March 1997, Palitzsch directed the German première of *Asche zu Asche* (*Ashes to Ashes*) in Basel, using "eine Art von artifizielllem Realismus" (Wiegenstein, *Frankfurter Rundschau*, 18 March 1997), which was thought too stylized for Pinter. According to Dorothee Hammerstein, the ambiguity of the play was clearly conveyed: "Wäre die Antwort auch darin zu finden, dann wäre der Einakter kein Stück von Harold Pinter, denn der spricht sich ja gewöhnlich im Ungesagten aus. Das Geheimnis ist sein Medium" (Hammerstein, *Theater heute*, May 1997, p.40). However, unlike the reviews of Falk Richter's Hamburg production of the same play, performed in the same month, the specifics of Pinter's puzzling, terse and multi-layered dialogue were not highlighted by Palitzsch (Kahle, *Theater heute*, May 1997, p.41). In Richter's production, the translation was noted for the use of the ambiguous words 'courier', 'guide', and 'tourist guide' (Pinter, 1998, p.403), which were translated respectively as '*Reiseleiter*' (Pinter, *Asche zu Asche*. Translated by Michael Walter, 2000b, p.91), '*Führer*' and '*Fremdenführer*' (ibid., p.92). As Kahle rightly pointed out:

In Deutschland, so abstrahierend angehoben, stellen sich sofort eindeutige Assoziationen ein, wenn die nervöse, gestört wirkende Frau plötzlich auf seine insistierenden Fragen vage ausweichend behauptet, ihr Freund sei "ein Führer" und er habe auf dem Bahnsteig Frauen die Kinder weggerissen. Man denkt an Hitler, denkt an den Abtransport der Juden in die KZs, in den Tod.

(Kahle, *Theater heute*, May 1997, p.41)

Although only implied in the original English version by the use of ambiguous terminology, the use of the word 'Führer' is immediately more explicit in the translated interpretation. Moreover, given that the atrocities caused by Hitler are more vividly in the minds of the German audience than their English counterparts, such an interpretation appears unavoidably unambiguous and more direct in its horror.

Given that Palitzsch often emphasized the political in his interpretations, the notable absence of political comment from reviewers, regarding any underlying theme of the Holocaust atrocities in this production of *Asche zu Asche*, again emphasizes the confusion surrounding both the staging and the reception of Harold Pinter's plays in Germany over the years.

1.3.4.2 Hans Schweikart

Besides Palitzsch, another well-respected 'Pinter director' was Hans Schweikart, who created a "psychological – analytical direction" (Paul in Kirby, 1980, p.8). An actor in his early career, he was principally known for his position as *Intendant* for the Münchner Kammerspiele between 1947 and 1963, after which he continued as a director, travelling chiefly between Munich, Hamburg, and the Berliner Schloßparktheater. By the time he died in 1975, he had proved himself to be an enthusiast of the works of many of Pinter's peers and counterparts such as Friedrich Dürrenmatt, Max Frisch, Ziem, Sperr, Kroetz, Arthur Miller, Albee, and Peter Shaffer, and although Pinter's works came late in this director's life, he produced four German

premieres between the years 1965 and 1972. As a result, he became known as a "Pinter-Freund und Pinter-Kenner" (von Wiese, *Hamburger Abendblatt*, 22 April 1972), "Pinter Kenner seit langem" (Wagner, *Frankfurter Allgemeine Zeitung*, 3 May 1972), and a "Pinter-Spezialist" (Grack, *Tagesspiegel*, 3 May 1972). However, he too had mixed reviews from the critics.

Schweikart's first Pinter production was during the 1965 Berliner Festwochen, and was the German premiere of *Die Heimkehr* (11 October at the Schloßparktheater). Although this production received some negative reaction from its audience, which Wolfgang Rainer of the *Stuttgarter Zeitung* (13 October 1965) attributed both to Pinter's deliberate ambiguity and the difficulty of transferring Cockney characters and their idioms, it was praised for paying careful attention to the details and rhythms of the language:

Er hat die dialogische Partitur, die viel subtiler gefertigt ist, als es auf den ersten Blick anmutet, mit feinem Ohr abgehört und zum Klingen gebracht; die böse Brillanz, die den entlarvend genau charakterisierenden, von untergründigen Spannungen bestimmten Pinterschen Dialog kennzeichnet, wird so ganz und gar präsent, bis in die klug abgemessenen Pausen hinein.

(Grack, *Tagesspiegel*, 13 October 1965)

Similarly, Ernst Wendt, in *Theater heute*, commented on the "widerhakige Dialoge", its "verborgenen Rhythmisierungen [...] störrischen Pausen [und...] Sprachmelodie" (Wendt, *Theater heute*, November 1965b, p.22), and Friedrich Luft of *Die Welt*, noted the double meaning of the language: "Pinter kann mit der Vulgärsprache zaubern. Er läßt, scheinbar, nur quatschen. Aber während gequatscht wird, wird unversehens eine Sinnlage getroffen, die, hörbar, gar nicht angesprochen oder ausgesprochen war. [...] Der Mann schreibt mit doppelter Tinte" (Luft, *Die Welt*, 13 October 1965). Each of these reviews clearly praised this director's production of the script.

Schweikart's second German première was the double-bill of *Schweigen* and *Landschaft* at the Deutsches Schauspielhaus in Hamburg (Première: 10 January 1970). This production, which proudly used John Bury's original Royal Shakespeare Company set design for the Aldwych Theatre, caused animated and distinct arguments between the critics, unlike the rather cool reception given by its English première audience six months earlier.³⁹ Eberhard von Wiese, of the *Hamburger Abendblatt*, claimed: "Das Publikum des Deutschen Schauspielhauses erlebte überrascht, fast staunend und beglückt einen neuen, einen poetischen Harold Pinter" (von Wiese, *Hamburger Abendblatt*, 12 January 1970). Moreover, despite their slight bemusement regarding the meaning of the plays, he claimed that the German audience were overwhelmed by the poetry of the pieces, and the attention to detail of the direction. Jost Nolte of *Die Welt* also praised Schweikart's ability to switch "von poetisch-dramatischen in psychologisch-klinische Bahnen" (Nolte, *Die Welt*, 12 January 1970), but also felt that the production suffered from misunderstandings.⁴⁰ Moreover, Ivan Nagel, of the *Süddeutsche Zeitung*, disliked the play and its production, calling it a "fast naturalistisch-drastischen Pinter-Interpretation", and questioned why, when previous Pinter productions had been so successful in Hamburg, the theatre had chosen "so schwache und epigonale Nebenprodukte" (Nagel, *Süddeutsche Zeitung*, 12 January 1970). Finally, Jürgen Schmidt recognized the disparate nature of the reception, saying: "Die Beharrlichkeit langweilt die Zuschauer. Oder sie regt sie auf. Je nachdem" (Schmidt, *Stuttgarter Zeitung*, 13 January 1970).

Two years after this production, Schweikart succeeding in regaining the respect of the audience by directing the "outstanding" German première (Münder in *Pinter Review* 1995-96, p.168) of *Vergangenheit* (the first translation of *Old Times*) at the Thalia

³⁹ Michael Billington disliked Bury's design, which implied an earthquake's fault line between Beth and Duff, because he believed the play to be about "physical nearness and emotional separation" (Billington, 1996, p.200).

⁴⁰ These misunderstandings were predominantly based on a letter from Pinter to Schweikart, which was printed in the programme for this production without Pinter's knowledge or permission. Although it provided some explanation for the characters and their situation, Pinter also pointedly emphasized his own conclusions were only formed "after [he] had written the plays and after learning about them through rehearsals" (Esslin, 1992, p.164).

Theater in Hamburg, with the theatre's *Intendant* (Boy Gobert) in the male role.⁴¹ Hailed as a "poetische[r] Regisseur" (von Wiese, *Hamburger Abendblatt*, 22 April 1972), he was further commended for balancing the various linguistic and performative elements of Pinter's work, including the "Boulevard und Melodram" (Henrichs, *Süddeutsche Zeitung*, 2 May 1972), tragedy and comedy, realism and the Absurd, and the double meanings of the language:

Schweikart ist ein viel zu listiger und vernünftiger Regisseur, als daß ihm Dialoge im poetischen Nebel davonschweben könnten. Alles, was auf der Bühne gesagt wurde (auch das Absonderliche, Absurde), wurde als realer Dialog gesprochen und aufgenommen. Dazu erfand Schweikart eine witzige Umkehrung: in schlechten Inszenierungen wird der Text mit Bedeutsamkeit, mit feierlicher Emphase vorgetragen, mit Requisiten dagegen hantiert man nachlässig und nebenbei. Schweikart ließ den Text eher beiläufig und ohne alles Tremolo sprechen – dafür wurden dann einige Requisitenspiele (eine Zigarette anzünden, mit einem Löffel an eine Kaffeetasse schlagen) verlangsamt, ins Rätselhafte vergrößert.

(Henrichs, *Süddeutsche Zeitung*, 2 May 1972)

Most notable in the reviews of this production, were the constant references to the 'English' tragicomic style of the play; for example, "nach der Art der alten englischen Salonkomödie" (Luft, *Die Welt*, 2 May 1972), "Boulevardstück-Fassade [...] trocken-englische Komik" (Wagner, *Frankfurter Allgemeine Zeitung*, 3 May 1972). However, this style was often 'Germanicized' in Schweikart's interpretation, and, according to Wagner, maintained a more tragic emphasis than the original English productions. As such, this director, too, only succeeded in understanding certain elements of Pinter's specific style of theatre.

⁴¹ Boy Gobert was also recognized as a "Pinter-Experte" (von Wiese, 1975) following his own direction of the German premiere of *Niemand'sland* at the Thalia Theater in 1975.

1.3.4.3 Hans Lietzau

Hans Lietzau, who during the seventies was the much-criticized *Intendant* of the Berlin Staatliche Schauspielbühnen, had, as a director, “ein Faible und sicheres Fingerspitzengefühl für englisches Understatement” (Beckelmann, *Nürnberger Nachrichten*, 10 September 1979).⁴²

Despite his early predilection for directing the works of ‘difficult’ authors such as Ernst Barlach, Arthur Adamov and Jean Genet, and although he “achieved productions which combined the classical virtues of the German theatrical culture” (Canaris in Hayman, 1975, p.260), Lietzau eventually came to Pinter relatively late in his career. He only produced *Niemandesland* (*No Man’s Land*) and *Betrogen*, and, like Schweikart, often ‘over-clarified’, through his interpretation, the tragicomic ambiguity of Pinter’s work. For example, of Lietzau’s production of *Betrogen*, Beckelman stated: “Die Aufführung ging zügig vonstatten, ähnlich wie bei einer Boulevard-Komödie, aber Lietzau machte die vertrackte Doppelbödigkeit dieses Stücks plausibel” (Beckelmann, *Nürnberger Nachrichten*, 10 September 1979). Given that his later work “tended more and more to stagnate in painstakingly but uncommitted nature” (Canaris in Hayman, 1975, p.260) it is possible that Lietzau mistakenly believed, as did many other critics, that these two plays were less typical of Pinter’s ambiguous writing, the latter often being dismissed as “a rather trite story” (Hall cit. Billington, 1997, p.259): “‘Betrogen’ ist vermutlich das geheimnisloseste, deutlichste Stück dieses Autors” (Wiegenstein, *Frankfurter Rundschau*, 14 September 1979).

Both of Lietzau’s productions in Berlin also seemed to be in direct competition with another prominent performance elsewhere in Germany. For example, his production of *Niemandesland*, in December 1975, followed the German première in Hamburg directed by Boy Gobert. However, it went one better than the earlier version, and cast Bernhard Minetti and Martin Held in the starring roles. Although both these actors were praised for their subtle approach to the characters, Pinter’s play was poorly received in

⁴² Beckelmann reviewing Lietzau’s German première of *Betrogen* in Berlin (1979).

comparison: "Pinter hat bessere Stücke geschrieben. Besser, höher, und phänomenaler besetzt wurde bisher in Berlin keins gespielt" (Luft, 1979a, p.260).

Similarly, Lietzau's version of *Betrogen*, in June 1979, was premièred on exactly the same date as Dieter Giesing's production at the Hamburger Thalia Theater. Lietzau gained recognition, as well as praise for retaining the English quality of the Pinter play, and enhanced this factor by using the set from the original production.⁴³ Moreover, in this instance, although his precise approach to the text was criticized by some for being "düstere, unterkühlte [...und] unerotische" (Roßmann, *Badische Neueste Nachrichten*, 14 September 1979) or too sparse for the actors (Luft, *Die Welt*, 10 September 1979b), most praised his interpretation:

Diese sehr feine, sehr kluge, sanft und leichthin heimtückische Inszenierung Hans Lietzaus zeigt endlich wieder, wieviel er kann, wo seine Stärken liegen.

(Niehoff, *Süddeutsche Zeitung*, 4 December 1979)

[Er] hat seine glänzenden Darsteller zu kühlem Spiel, zu einer jeden Satz sorgfältig gliedernden Distanz angehalten, ein souveräner Regisseur des bösen Stücks, der der Verführung durch den Pinterschen Tiefsinn fast stets entging und das Leichte inszenierte, das schwerer ist, als die Tragödie. [...] Scharfsinniger und richtiger ist dieser Pinter kaum zu inszenieren.

(Wiegenstein, *Frankfurter Rundschau*, 14 September 1979)

Such positive reviews clarified his skill as a director, but, unfortunately, these two productions are not sufficient to allow him the same status as other directors of Pinter's plays in Germany.

⁴³ The original English set, like Schweikart's *Landschaft* and *Schweigen*, was designed by John Bury, but this time created for the National Theatre and their première production of *Betrayal* in November 1978.

1.3.4.4 Dieter Giesing

By the time Dieter Giesing became the *Oberspielleiter* (Senior Director) of the Münchner Kammerspiele, in the early 1970s, he had already directed three Pinter plays for the Munich audience: *Die Kollektion* (*The Collection*) in 1965, *Die Heimkehr* (1966) and *Die Geburtstagsfeier* (1969), and was known to have “eine glückliche Hand” with regards to Pinter’s plays (Berndt, *Badische Neueste Nachrichten*, 14 September 1979). Although, the latter production was criticized for being unclear, banal and conventional (Kaiser, *Theater heute*, July 1969, p.14), he went on to direct *Der Liebhaber* at the Hamburg Thalia Theater in 1970 (Première: 10 October), and has produced two German premières – *Betrogen* in the Thalia Theater (8 September 1979) and *Noch einen Letzten* in Stuttgart (18 January 1986).⁴⁴ According to Werner Burkhardt of the *Süddeutsche Zeitung*, the Thalia Theater has shown their skill for “Boulevard mit Rissen”, as well as a “Pinter-Tradition” (Burkhardt, *Süddeutsche Zeitung*, 10 September 1979), which is proven by at least six productions of his work over the last half-century. It is, therefore, perhaps unsurprising that Giesing’s approach to *Betrogen* was light-hearted, and that he decided on a physical and erotic approach which combined “den behenden Stil des Konversationstheaters oder auch des gehobenen Boulevards” (Lange, *Frankfurter Rundschau*, 14 September 1979). Moreover, Giesing clearly opted for a style of direction appropriate for the theatre in question, and enhanced it further with the inclusion of an “Insider-Scherz” (Burkhardt, *Süddeutsche Zeitung*, 10 September 1979): the casting of a well-known local restaurateur to play the part of the waiter in the restaurant. However, despite several critics expressing their enjoyment of this slightly mischievous approach, Giesing was also criticized for being “ironisch bis süffisant [...] absurd-banal bzw. so tödlich-öde” (Schmidt, *Nürnberger Nachrichten*, 10 September 1979).

In contrast, in his production of *Noch einen Letzten*, attended by Pinter himself, Giesing succeeded in representing a shocking situation within an ambiguous setting, and with a universal theme and recognizable characters: “ein Mensch wie Du und Ich und darum

⁴⁴ In addition, one of his most recent undertakings included translating Alan Ayckbourn’s play *Drowning on Dry Land*, for which he is credited, alongside Corinna Brocher, director of Rowohlt Theater Verlag.

so besonders gefährlich" (Merschmeier, *Theater heute*, March 1986, p.26). Moreover, by pairing the play with David Mamet's *Hanglage Meerblick (Glengarry Glen Ross)*, he cleverly emphasized moral issues surrounding the opposing roles of perpetrator and victim, by casting the actor playing the victim in the first play, to portray the perpetrator in the next and vice versa.⁴⁵ However, despite resounding applause from the audience, the critics were tentative with their praise. For example, Benjamin Henrichs of *Die Zeit*, implied in his review that Giesing's interpretation was shallow:

Giesings Aufführung verschweigt nichts. Was sie zu sagen hat, sagt sie – es ist nicht unmäßig viel. Viel Handwerk, keine Vision. [...] Und statt Pinters monumentalem Miniaturstück über Folter und Terror in einem Niemandsland Überall, statt einer knappen Skizze und eines ewigen Gleichnisses erlebte man in Stuttgart einen dämonischen Edelreißer.

(Henrichs, *Die Zeit*, 24 January 1986)

Furthermore, after the production, Pinter also questioned whether the performance of the victim (Victor) was sufficiently extreme and whether he had been damaged enough by the torturous experience he suffered at the hands of the fascistic Nicholas (Nagel, *Frankfurter Rundschau*, 21 January 1986). Again, Pinter's text was too explicitly portrayed for the audience, a mistake still made by current directors.

1.3.4.5 Peter Zadek

Although, to date, he has only produced one Pinter play in Germany, Peter Zadek is worthy of note as a Pinter director. Like Pinter, Zadek comes from a Jewish background, and, as a result, in 1933, at a very early age, he was forced to emigrate to England with his family. It was there that his formal education and the basis of his work in theatre began, but only when he was invited to work in Cologne, at the age of 28, did he decide to return to Germany to continue an already promising directing career. His

⁴⁵ See also Palitzsch's productions *Noch einen Letzten*.

experiences in England gave him a passion for Shakespeare's work, but he was also known for having an "unconventional attitude [and a] reputation of being the most provocative among the younger producers" (Canaris in Hayman, 1975, p.272). One of his first professional projects, in Ulm, where he often worked alongside the stage designer Wilfried Minks,⁴⁶ was *The Merchant of Venice*, but, despite his choice of a traditional play, the production caused uproar because of its portrayal of the Jewish character Shylock as "malicious, mean and negative" (ibid., p.272). Zadek's response to the public outcry to his production was to exclaim that "[s]olange die Deutschen nicht die schlechten Seiten von Juden aussprechen, haben sie nicht begonnen, sich mit ihrem Antisemitismus auseinanderzusetzen" (Zadek, 2000, p.317). It was clear that his own experiences of racism (perhaps, like Pinter, also in 1950s London) had influenced his work, in a similar way to Pinter's combined sympathy and loathing for his character of Goldberg in *The Birthday Party*. However, this did not endear him any further to his English counterpart, and, to date, he has only produced his own translation of *Moonlight* (*Mondlicht*, April 1995).

Peter Munder, in his review of this production in *Pinter Review 1995-96*, noted that Zadek had previously "dismissed [Pinter] as being 'too intellectual'" (Munder in *Pinter Review 1995-96*, p.168), and, therefore, the general view was one of astonishment that he should choose a Pinter play to translate and produce.⁴⁷

In terms of reviews of this production, Billington praised the direction for creating "a totally new vision of the play". However, he also criticized some of its peculiar interpretations, including the portrayal of the character of Andy as "a comic figure out of Molière" (Billington, 1997, p.368). Indeed, Billington was not alone in his response, which was echoed by Gerhard Stadelmaier of the *Frankfurter Allgemeine Zeitung* who described Michael Degen's performance of Andy as "weniger Pinter, mehr Molière, weniger Schwiemel-, mehr Typenkomödie", and generally viewed the production as a

⁴⁶ Minks directed and designed the set for one of the most recent productions of *Der Hausmeister* at the Bochum Schauspielhaus in 2003, which was still running in mid-December 2004.

⁴⁷ Also considered rather extraordinary was the fact that, although Zadek had been director of the Hamburg Schauspielhaus from 1985 until 1989, and was still involved with the *Berliner Ensemble* Playhouse, he had chosen to produce the play in the 'rival' Thalia Theater in Hamburg, with a team of actors from the *Berliner Ensemble*.

rather superficial “witzigen Familienkomödie” (Stadelmaier, *Frankfurter Allgemeine Zeitung*, 22 April 1995). MÜNder also commented that Degen never connected with the audience, instead portraying a “complacent character who does not seem to suffer” (MÜNder, *Pinter Review 1995-96*, p.169). As such, it is possible that this character interpretation was influenced by a misunderstanding of the very ‘English’ characters, as well as the translation, which both struggle to cross the boundaries of culture. For example, Zadek found it virtually impossible to translate one of Jake’s lines, a comical play on words referring to his father, Andy:

Applause came not his way. Nor did he seek it. Gratitude came not
his way. Nor did he seek it. Masturbation came not his way. Nor did
he seek it. I’m sorry – I meant approbation came not his way –
(Pinter, 1998, p.327)

In the translation, Zadek chose to transfer rather than translate the English words in order to retain the comic ‘rhyme’ element.

Beifall wurde ihm nicht zuteil. Er suchte ihn auch nicht. Dank wurde
ihm nicht zuteil. Er suchte ihn auch nicht. Masturbation wurde ihm
nicht zuteil. Er suchte sie auch nicht. Verzeihung - ich meinte,
Approbation wurde ihm nicht zuteil –
(Pinter, 2000b, p.41)

In this example, although the word ‘Masturbation’ directly transfers into the German language, and is therefore easily understood by the target audience, ‘Approbation’ as a German word is more specific than ‘general approval’, and actually refers to “a certificate enabling a doctor to practise” (Terrell, 2001, p.55).⁴⁸

With regard to Zadek’s interpretation of Pinter’s English characters, Billington also remarked on the bizarre costume for Maria, played by Eva Mattes “in a bowler hat and a monocle” (Billington, 1997, p.368). Indeed, according to MÜNder, this curious

⁴⁸ Of course, this could be interpreted as ironic given that Andy is on his death-bed.

representation was received with both laughter and approval from the audience (Münder, *Pinter Review 1995-96*, p.170), and one German critic even commented with irony that “[W]ir sind in England!” (Wille, *Theater heute*, June 1995, p.21). Furthermore, although Wille praised the play as a “Meisterwerk der Beschränkung” (Wille, *Theater heute*, June 1995, p.20), he also described the interpretation as static both in movement and emotion, and Jürgen Schmidt-Missner, of the *Stuttgarter Zeitung*, talked about a production “ein bißchen leutselig und ein bißchen tiefsinnig, ziemlich lustlos und voller versteckter Blasiertheiten” (Schmidt-Missner, *Stuttgarter Zeitung*, 24 April 1995).

Overall, such criticisms were not surprising, given that Zadek is well-known for producing witty interpretations of political subjects, often using physical humour to incite an audience reaction. However, although critics in both England and Germany felt that this production was both rather bizarre and strangely flat, the ‘active’ response of the audience to Zadek’s “flair for the light touch” (Münder, *Pinter Review 1995-96*, p.169) clearly indicates the average German theatre-goer’s preference for the humorous approach to Pinter’s writing.

1.3.4.6 Stephan Kimmig

In addition to being highly respected throughout German theatre as an experienced young director, like Pinter, Stephan Kimmig avoids categorization by working in a variety of styles. He is described, by Gerhard Jörder, as being “einer der wandlungsfähigsten Regisseure seiner Generation: Eine bestimmte Ästhetik, ein festes Schema ist bei ihm nicht auszumachen”.⁴⁹ As a result he is known for directing a wide spectrum of plays from the classics (Shakespeare, Goethe, Kleist, Büchner, Grillparzer, Ibsen, Schnitzler) to more modern (Camus, Koltès, Kroetz, Fichte, Strauß, Friel, and Walsh). As “ein Spezialist für die leisen Beziehungskatastrophen” (ibid.⁴⁹), it was not unexpected when he was chosen to produce the most recent of Pinter’s works,

⁴⁹ Further information can be found at <http://www.goethe.de/kug/kuc/the/reg/reg/hl/kim/ueb/deindex.htm>

Celebration, which premièred at the Thalia Theater in Hamburg in March 2001.⁵⁰ According to reviews, this production, despite the Pinter pauses, was ‘reeled off’ in an hour, and, as such, risked losing the Pinter tone: “Die Hamburger Inszenierung blendet solche Töne aus. So wird aus dem nur scheinbar banalen Bistro-Stück ein Schnellgericht” (Michaelis, *Theater heute*, May 2001, pp.43-4). Moreover, the ‘traditional’ form of the original was stylized to the point where Michaelis described Kimmig’s interpretation of the characters and setting as a representation of humanity ‘on the threshold of paradise’ (ibid., p.44, my translation). Several critics also claimed that Kimmig’s use of erotic characterizations and a very modish set design and costumes successfully created the “Essenz der pittoresken Groteske” (Grund, *Die Welt*, 30 March 2001), and “eine Art vergifteten Nachtsch” (Burkhardt, *Süddeutsche Zeitung*, 30 March 2001). However, despite, this contemporary approach, others found his style too heavy-handed for Pinter’s subtleties: “Deutsche Billigküche statt englischer Haute Cuisine” (Rathgeb, *Frankfurter Allgemeine Zeitung*, 30 March 2001), awkwardly staged (Iden, *Frankfurter Rundschau*, 30 March 2001), and “ohne Tiefgang [...] Man interessiert sich nicht für [diese Menschen]” (Kahle, *Tagesspiegel*, 3 April 2001). As such, Kimmig, like his predecessors, simply succeeded in proving that there does not appear to be any one approach to Pinter’s work in Germany which satisfies both the critics and the audience simultaneously.

1.3.4.7 Jürgen Kruse

Born in Hamburg in 1959, Jürgen Kruse began his theatre career as assistant director to Hansgünther Heyme, Christof Nel, Roland Schäfer, Peter Roggisch, Peter Stein and at the Schaubühne Berlin.⁵¹ He also directed at Theater Basel, Freiburger Theater and the Schauspiel Frankfurt. From September 1995, he was permanent director and co-manager of the Schauspielhaus in Bochum. Since 2000 he has been working freelance at

⁵⁰ Despite his young age (he was born in 1959), and given his passion for ‘traditional’ and structured theatre, it is somewhat surprising that Kimmig has no other Pinter plays in his repertoire. His most recent production (2004) was Enda Walsh’s play, commissioned by the Münchner Kammerspiele, *The New Electric Ballroom*, which was also given a stylized interpretation.

⁵¹ Heyme directed one of the early productions of *Der Hausmeister* at Hamburg’s Theater im Zimmer in 1961.

Bochum, the Thalia Theater in Hamburg and the Deutsches Theater in Berlin. He has been directing since his early 20s and, other than the works of Pinter, has directed plays from a variety of different genres and periods including Euripides, Shakespeare, Goethe, Wedekind, Albee, T.S. Eliot, O'Neill, Camus, Arthur Miller, Sam Shepard, and Edward Bond. He is widely known as the master of 'Poptheater' (Strehler, 1998), and "ein Meister des Atmosphärischen" (Schäfer, *Berliner Zeitung*, 30 September 2002), and, as such, has created a cult following at Bochum Schauspielhaus. (Despite a very public disagreement with the *Intendant* of the theatre at the time, Leander Haußmann, it was this partnership and their joint venture to produce rebellious and innovative performances that caused the 'Comeback' (Rossmann, *Frankfurter Allgemeine Zeitung*, 9 April 2002) for Bochum as a theatre city.) Since his stylized and controversial reworking of Pinter's *Der stumme Diener* (Première: 7 April, 2002), which will be examined in greater detail in Chapters 6 and 7, his recent productions at Bochum have included works by contemporaries of Pinter such as Sam Shepard (*True Dylan*, 2002), and Peter Handke (*Die Unvernünftigen sterben aus*, 2002).

His first Pinter production was *Die Geburtstagsfeier*, as a young director at the Schaubühne in Berlin (February 1985), which like many other German productions of this play, was, at three hours, a very lengthy affair. Judging by a review from Michael Merschmeier of *Theater heute*, the production lacked the subtleties of Pinter's humour, or the depth of character required to ensure the avoidance of stereotype. Moreover, Merschmeier described the portrayals as "immer ziemlich lustig, die Typenkomödie wird spielerisch bedient – aber kaum jene Tiefendimension", and the interpretation as "ein spannungslos zerfleddernder Krimi-Plot, weil es dem Regisseur und den Schauspielern trotz manch langwieriger Bemühung ums Tragische nicht gelang, das Abgründige auf der Folie des Alltäglichen aufscheinen zu lassen" (Merschmeier, *Theater heute*, March 1985, p.60). Friedrich Luft, of *Die Welt*, was equally disappointed with Kruse's confused approach to the style of the play:

[Ihm] gelingt es jedoch immer nur unzulänglich, Pinters englisch gemäßigte (heimliche, aber doch immer heitere) kafkaeske Rätselwelt neu zu beleben. Mal läßt er Tennessee Williams spielen;

das aber ist ganz falsch. Oder er hält sich an billigem Naturalismus fest. Auch das ist irrig. [...] Der Beifall war ziemlich ratlos.
(Luft, *Die Welt*, 8 February 1985)

Finally, Karena Niehoff of the *Süddeutsche Zeitung*, also likened the play to Kafka and Williams, and described the interpretation of the young Kruse as being so detail-obsessed to the point where it became “nicht unreal, nicht surreal [sondern] hyperreal” (Niehoff, *Süddeutsche Zeitung*, 19 February 1985).⁵²

However, in contrast, his most recent production of *Der stumme Diener*, which premièred at Theater im City, Staatstheater Mainz, alongside Jean Genet’s *Unter Aufsicht* (Première: 7 April 2005), was received with fewer reservations:

Virtuos verkettet Regisseur Jürgen Kruse die beiden Einakter untereinander. Durch leitmotivische Songs à la Lou Reed oder Jacques Brel, Textverzahnungen und jeder Menge Symbolik.
(Jacobs, *Allgemeine Zeitung Mainz*, 9 April 2005)

Moreover, his trademark use of music and metamorphosed language was central to most of the reviews of this production:

Mit seiner Musikauswahl setzt Kruse gekonnt Lebensgefühle um, allein die Songs stilisieren die Verbrecher zu Rebels with(out) a cause.
(Sojitrawalla, *Frankfurter Rundschau*, 9 April 2005)

Kruse inszeniert – nicht ohne Augenzwinkern und musikalische Brechungen oder Unterstreichungen – atmosphärisch eine Art Italo-Krimi: die Bewegungen langsam und symbolträchtig. Daraus abgeleitet, dann aber kräftig verfremdet, die Sprechweise: die Sätze

⁵² Batty also notes that “Pinter was recognized as achieving a hyper-real form of dramatic dialogue” (Batty, 2005, p.26).

werden zerdehnt, zerpfückt in sehr unüblicher Weise betont. Das ist befremdlich, schafft allerdings der Sprache eine große Aufmerksamkeit. Realität und Absurdität gehen eine Verbindung ein, die jede Menge Interpretationsfreiheit erlaubt.
(Pecht, *Mainzer Rhein Zeitung*, 9 April 2005)

This final review accurately describes the highly individual nature of Kruse's interpretations. However, his extreme versions also typify the German approach to Pinter's work in recent years, in that they attempt to revitalize the writing, regardless of the dangers of losing the subtle qualities which make his work poetic, political and theatrical. As has been shown in this section, such interpretations do not appear to improve the mixed response of the critics, which, in turn, will unavoidably influence subsequent productions.

Although part of the reason for directors choosing to modernize Pinter's works lies in the fact that the 'popular' plays are perceived to be 'classics', some of the motive is caused by the dated style of the German versions. Therefore, the following section of this chapter provides an historical overview of Pinter's German translators, and their approaches over the last half-century.

1.4 *Translations and translators*

Generally speaking, and despite negative responses from newspaper critics, it must be said that Germany has responded extremely positively to Pinter's writing since the start of his career, as nearly all of his theatrical works have been translated and produced on the German stage. Moreover, a consistency in the translations has been ensured by the fact that Pinter's publishers only allow Rowohlt Theater Verlag to translate the plays, and they, in turn, have never commissioned more than one translator at a time to transfer the plays into German.

1.4.1 The translators

The first, and still most predominant of the translators of Pinter's works, was Willy H. Thiem who has translated thirteen plays. His first attempts were often heavily criticized until eventually, with the help of Martin Esslin and his wife Renate, most of them were reworked and eventually republished, taking corrections, as well as Pinter's own revisions of his texts, into account. The Esslins then briefly took over the position as Pinter's approved translators, with *Landschaft*, *Schweigen*, *Alte Zeiten* and *Niemandland*, before Heinrich Maria Ledig-Rowohlt began his lengthy run starting with *Betrogen* in 1978, and ending with *Party Time* in 1991. By 1995, no official translator had been employed, but as Peter Zadek wished to produce Pinter's then latest play *Moonlight*, he and Elisabeth Plessen took on the responsibility for translating their own version. However, their efforts received a varied response, ranging from "Juwelen der Sprachkunst, kongenial zugeschliffen vom Übersetzerpaar Elisabeth Plessen/Peter Zadek" (Wille, *Theater heute*, 1995, p.20), to "stumpfe[s] Deutsch [...] weder dramatisch noch poetisch" (Wengierek, *Die Welt*, 22 April 1995). Finally, it is Michael Walter who, since the mid-nineties, has become the official translator, beginning with *Asche zu Asche* in 1996.

As is still usual in the world of translating, there is not a great deal written about the specific work of these translators. However, although it is rare for critics to mention, let alone discuss the qualities of the German versions, a few reviews, articles and descriptions exist which provide a brief yet useful overview of the most prominent translators of Pinter's works in Germany.

1.4.1.1 Willy H. Thiem

(Pinter translator from c.1957-1967)

Although Willy H. Thiem had an ability to produce translations of each of Pinter's plays quite speedily after their English publication, his initial German versions were often spattered with errors or misunderstandings. For example, in *The Caretaker*, when Mick

describes his dreams of converting his run down house, by saying; “I could turn this place into a penthouse”, Thiem’s translation was “Ich könnte aus diesem Haus eine Pension machen” (Esslin, 1970, p.193). Although structurally correct as a sentence, this translates ‘penthouse’ into the German for ‘boarding house’ – a distinctly less glamorous proposition. Also, in *The Birthday Party*, according to Esslin, a phrase which refers to one of the bloodiest massacres in Irish history, “What about Drogheda?” (Pinter, 1996a, p.46), was initially translated and published as “Was ist mit Stärkungsmittel?” As this back-translates roughly as “What about tonics?”, it is clearly wrong, and was thought to be a misunderstanding that the “Drog” in “Drogheda” referred to some sort of drug (Esslin, 1970, p.191). Thankfully, it was subsequently corrected simply as “Und die irischen Greuel?” (Pinter, *Die Geburtstagsfeier*. Translated by Thiem, 2001, p.43), and in the current edition reads “Was ist mit den Gräueln in Irland?” (Pinter, *Die Geburtstagsfeier*. Translated by Michael Walter, 2005, p.70), that is “What about the atrocities in Ireland?” Finally, in the same play, a phrase which pertains to the game of cricket, “Who watered the wicket in Melbourne?” (Pinter, 1996a, p.45), was completely misunderstood and translated as “Wer hat an das Stadttor von Melbourne gepinkelt?”, which, loosely speaking, comically back-translates as “Who peed on the city gate in Melbourne?” (Esslin, 1970, p.190). Again, after Esslin’s protests, this was improved, and became “Wer hat das Spielfeld in Melbourne bewässert?” (Pinter, *Die Geburtstagsfeier*. Translated by Thiem, 2001, p.43), and currently reads “Wer hat das Kricketfeld in Melbourne gewässert?” (Pinter, *Die Geburtstagsfeier*. Translated by Michael Walter, 2005, p.69). However, even these more recent translations do not convey the sense that foul play has occurred, because where watering the (cricket)field is a necessary duty, watering the wicket is a form of cheating.

Despite these ‘howlers’, when reviewing the 1960 productions of *Der Hausmeister* in Düsseldorf, and *Der stumme Diener* in Bochum, Albert Schulze Vellinghausen praised Thiem for his shrewd transferral of Pinter’s sharp and laconic language, and the banality of the “großen, lebendigen Tradition des englischen Witzes”. However, he also noted how the translations lacked the “brillante Trockenheit – der mörderisch kurze, britische Spirit” (Vellinghausen, *Theater heute*, November 1960b, p.23). Moreover, in 1965, Ernst Wendt blamed the wordiness of the German première of *Die Heimkehr*, directed

by Hans Schweikart, on “unserm erschreckend fleißigen Übersetzer” (Wendt, *Theater heute*, November 1965b, p.22), intimating that Thiem wrongly placed linguistic accuracy over the creation of a performable translation.

The poor reception to this translation was further confirmed by Joachim Kaiser, who reviewed a slightly later production directed by Dieter Giesing: “Gibt es für Pinters Dialog kein genaues Äquivalent? Sollen die Redewendungen wirklich immer genau jenes gesellschaftlich definierbare, mal großbürgerliche, mal kleinbürgerliche, mal wildwestfilmartige Sprachfeld beschwören, das sie gerade herbeiassoziieren?”. This argument then developed by citing specific examples of where Thiem’s writing jarred – contributing factors to the subsequent *Durcharbeitung* of the translation.

[W]enn man einen ganzen Theaterabend lang zusammenzuckt, weil ständig die Sprech-Ebenen durcheinanderpurzeln, weil eine Übersetzung vor der Unmöglichkeit, eine bestimmte Sprach-Ebene herzustellen, kapitulierte und dafür mal dieses, mal jenes Klischee unverfremdet präsentiert, dann sind große Interpretationsworte übereilt. Der Pinter-Übersetzer müßte ein Dichter sein, der eine in sich stimmige, unerwünschte Assoziation ausschließende Sprache *erfindet*, wenn ein natürliches Äquivalent nicht zu *finden* ist. Oder er müßte die hier beschriebenen Stilbrüche als Anspielungen beziehungsweise Funktionen deutlich werden lassen und eine ‘Anführungszeichen-Qualität’ herstellen.

(Kaiser, *Theater heute*, April 1966, p.38)

Appropriately, Kaiser’s opinion of Thiem’s translations did not change over the years, and, when reviewing Gerd Böckmann’s 1995 production of *Der Hausmeister* at Munich’s Werkraumtheater, he described the “gestelzte, weder kunstvolle noch realitätsnahe *Übersetzersprache*” as one of the reasons for the production’s lack of “*Wirklichkeit* [und] *Realismus*” (Kaiser, *Süddeutsche Zeitung*, 27 February 1995). He also went on to state that the language of the translation did not clarify the important distinctions between the characters, and, as a result, failed to include a vital part of the

play's meaning. Despite his incorrect assumption that the characters come from different social classes, Kaiser was right to criticize this early translation, which did not highlight sufficiently the deliberate use of contrasting linguistic registers which is so clearly emphasized in the original.

Thiem's translations have also been questioned by the performers themselves. Silvia Mayrhofer, who portrayed Sarah in the Sommerhausen production of *Der Liebhaber* in 2002, expressed, in interview with this author, that she felt some phrases were too literally translated; for example, "isn't it" had been directly translated as "nicht wahr", which Mayrhofer explained was not used in the same way in everyday German. Moreover, on discussing whether she felt it added to the quality of the stilted conversations between the married couple, the actress correctly argued that it was the level of the couple's communication that was poor and not their ability to choose words, and that, in fact, their command of the language was often very witty. As such, the translation had hindered her performance slightly, because copyright restrictions had prevented any legal changes to such mannered German alternatives. Most interesting, though, was the fact that, in this case, the translation was an anonymously reworked version of Thiem's original. As such, although it included many corrections and improvements, it still did not reach the required levels of speakability. Furthermore, another ensemble group producing the same play in Oldenburg (2003) had used the earlier translation, and, as a result of its weaknesses, had felt it necessary to make many more changes to the script than were made in Sommerhausen.

1.4.1.2 Renate and Martin Esslin

(Pinter translators from c.1968-1975)

Given that the 'reworkings' of most of Thiem's translations were attributed to Martin Esslin, it seems likely that *Der Liebhaber* was no exception. However, it is also widely recognized that many of his own translations were, in fact, the responsibility of his wife Renate, but published "under his (well-known) name - for the sake of better sales" (Calder, 2002). Therefore, it is probable that while her husband was Professor of

Theatre at Florida State University, Renate Esslin used his name to become the official Pinter translator.

During this time, the Esslin translations were also received with differing opinions. For example, Eberhard von Wiese, of the *Hamburger Abendblatt*, reviewed the German première of *Schweigen* and *Landschaft*, at the Deutsches Schauspielhaus in Hamburg, and heaped so much praise on the “einfühlsamen deutschen Übersetzung” (von Wiese, *Hamburger Abendblatt*, 12 January 1970) that he actually claimed that Pinter was more poetic for the German audience than in the original language. In contrast, Jürgen Schmidt of the *Stuttgarter Zeitung*, maintained that parts of the play were linguistically “unerheblich. Die Syntax macht die Manierismen der inneren Entfremdung und der äußeren Symmetrie nicht mit” (Schmidt, *Stuttgarter Zeitung*, 13 January 1970), and Klaus Wagner of the *Frankfurter Allgemeine Zeitung* questioned the “Übersetzbarkeit Pinters [...] Sprache der Lower lower classes oder gar der spezielle Hackney-Slang seiner Herkunft. [...] Solche Schwierigkeiten mögen für eine nichtenglische Aufführung unvermeidbar sein” (Wagner, *Frankfurter Allgemeine Zeitung*, 13 January 1970).

Although this may have been a cultural issue, it is also possible, given Martin Esslin’s inappropriate inclusion of Pinter’s writing within Absurd Theatre (*Das Theater des Absurden*, 1961), that Renate Esslin was influenced by her husband’s mis-categorization. Moreover, as his scholarly text is still standard reading in Germany, and the Esslin translations remain official German versions, it is unsurprising that the productions of the Esslin translations are often influenced by the Absurd genre. Indeed, this argument is reinforced by the fact that the same cannot be said of Ledig-Rowohlt’s translations.

1.4.1.3 Heinrich Maria Ledig-Rowohlt

(Pinter translator from c.1978-1991)

By far the most stable translator of Pinter’s works to date, Heinrich Maria Ledig-Rowohlt, unlike his predecessors, translated, over a considerable period, a large number

of plays, all of which remain official versions. Of course, such accolades to his work could be cynically attributed to his personal creation of the Rowohlt Verlag. However, the praise resulted more from the fact that he was considered not only an “extraordinarily good” translator of English writing in general, but also that “Harold Pinter was totally devoted to him and his talents and would not allow a play of his to be performed and/or published in the German language unless [he] did the translation” (Deutsch, *The Independent*, 14 March 1992, p.35). Moreover, according to André Deutsch, he and Pinter had “a relationship which encompassed author/publisher/translator and, above all, friendship” (ibid.), which may explain why his translations have so often been easily and successfully transferred to the German stage.

Unfortunately, as is often the case with effectively ‘invisible’ translations such as his, few production reviews contain comments on Ledig-Rowohlt’s efforts. However, in *Die Welt*’s review of the German première of *Das Treibhaus* (*The Hothouse*), directed by Klaus Emmerich at the Schloßparktheater in Berlin in March 1981, the eminent critic Friedrich Luft described Ledig-Rowohlt’s translation as “übrigens brilliant” (Luft, *Die Welt*, 10 March 1981), clarifying further why it and others from his repertoire have stood the test of time. Unfortunately, his death in 1992 meant the role of Pinter’s official translator was open for renewal, but only in 1996 was this position filled by the present linguist, Michael Walter.

1.4.1.4 Michael Walter

(Pinter translator from c.1996-present)

As with Ledig-Rowohlt, professional productions of Michael Walter’s translations have rarely received a poor review about the language. Moreover, although current German reviewers continue to use words like *mutig* (courageous) to describe the inclusion of Pinter’s works on modern theatre programmes, some have recognized the possibility that Walter’s translations have made a potentially significant difference to the success of the productions: “Ob es nun Regie, neue Übersetzung (Michael Walter) oder Darsteller sind – dieser Pinter ist wie durch ein Verjüngungsbad gezogen” (Ingenpahs,

Westdeutsche Zeitung, 1 June 2002). Walter's translations are contemporary, and, in the main, recognize the importance of many of the subtleties and ambiguities of Pinter's writing, conveying them fluently and successfully to the interpreter. For example, with regard to *The Caretaker*, Pinter's most successful play both in England and Germany, Walter's version was praised for its use of "heutigen Straßenslang" (Ingenpahl, *Westdeutsche Zeitung*, 1 June 2002), and for capturing "die Sprache der Zeit" (CHER, *Stadt-Spiegel Krefeld*, 5 June 2002) and the "Tonfall von heute" (Richerdt, *Rheinische Post*, 1 June 2002). It is also clear that his work is highly regarded by German theatres and the *Verlag* (German publisher) alike, as his continuation as the official translator has been further confirmed not only by the fact that he has translated the most recent of Pinter's works: *Celebration* (Pinter, 2005) and *Pressekonferenz* (n.d., c.2002-4), but that he has also re-translated *Die Geburtstagsfeier*, *Der Hausmeister*, and *Die Heimkehr* (Pinter, 2005). In addition, more re-translations of Thiem's condemned versions are in the pipeline, and, therefore, Pinter's plays in Germany look forward to a complete rejuvenation if Walter continues to be commissioned to do the work.⁵³

1.5 Conclusion of Chapter

Man spielt ausländische Autoren nicht, weil man sie für gut hält, sondern weil sie berühmt und hochangesehen sind, und man spielt sie selbst dann, wenn weder der Intendant noch die Schauspieler oder der Regisseur sich ganz im klaren darüber sind, worauf ihre Stücke hinauswollen (wozu noch kommt, daß meist der Übersetzer selbst nicht ganz verstanden hat, worum es geht).

(Esslin, 1972a, p.265)

To some extent, this statement, which Esslin made as a so-called 'outside observer' of the German theatre, accurately reflects the status of Harold Pinter's work in Germany.

⁵³ Despite the fact that all his new translations have immediately become the official performance texts, they were only published for general readership in October 2005. As such, only theatre-goers had the pleasure of observing such rejuvenations, while scholars and academics had to wait up to six years to study the script in published form.

Without a doubt, his appeal stems partly from the fact that he is widely known as a highly regarded playwright, and partly because, given the German theatre's ever-decreasing subsidies, the 'typical Englishness' and small casts of his established 'classics' provide *Intendanten* with an exotic yet profitable addition to the repertoire. Moreover, the contradictory responses of German scholars and academics (who generally read his plays in the original language) and theatre critics, *Intendanten*, directors, actors and audiences (who normally only use the translated versions) have consistently led to attempts to pigeonhole Pinter's plays in an effort to understand them better. However, as Raby correctly states, his work "invites constant re-evaluation" (Raby, 2001, p.3), and, therefore, any form of categorization is futile. Unfortunately, as a result of Esslin's own initial interpretation of Pinter's works, the German interpreter often wrongly places the plays under the heading of Boulevard comedy or 'Theatre of the Absurd'. Although the audience cannot be blamed for 'blindly' consuming what is presented to them on the stage, the *Intendanten*, directors and theatre critics in Germany should be censured for their 'lazy labelling' of Pinter's works, brought about by the simple view that what is not immediately recognizable or culturally understood must, by definition, be Absurd theatre.

On the other hand, given the ever-changing styles of German theatre over the past half-century (whether it be Realism, political theatre, poetic drama or the modern *Volksstück*), it appears that Pinter's plays have automatically found a niche in which to fit. As a result, this has led to a relatively consistent number of productions per decade, and has provided the author with enough publicity to sustain his popularity year on year.

Moreover, the significant number of high profile German directors who have produced his plays has helped to improve the overall standing of Pinter in Germany. Clearly, given the diversity of their interpretations (including traditional approaches, modernizations and deconstructions, superficial stylized comedies and precise political dramas) it would be dangerous to suggest that any one director was the most successful. However, it is evident that, such competition between directors to create the most effective version of Pinter's work has prevented any one style of directing from becoming the 'norm'. As a result, and including the subsequent conflicting and even

confused responses of esteemed critics (which serve to emphasize further the impossibility of labelling his writing style), this wide variety of opinion, rather than creating disillusionment, has actually helped to keep his name alive in Germany.

Similarly, as very few official discussions exist on the quality of the translations, it is safe to say that it is virtually impossible to state which translator is the most successful on the German stage. Clearly, given the developments in theatre translation over the last 50 years, Walter has more techniques and information available, and, as such, his translations are more intelligible to a present day German audience. However, there are still many aspects of the earlier translations which provide interpreters with interesting material for their productions. Indeed, as this thesis is primarily concerned with the translation as a text for performance, and not simply for reading, such a comparison of translators would require an evaluation of all German versions in production. Moreover, each translation has its own merits or disadvantages which may, or may not be an influence on the creative processes of the director, dramaturg, designer or actor, and, therefore, can only be judged on a case by case basis. As such, and in order to provide a context for the later discussions on the case study productions, the following chapter will explain the process of theatre translation and include suggestions for future techniques which should allow all translations to be considered equally by the interpreter.

2 - Chapter Two

The process of theatre translation

[A]s translators, we seek to transcribe a dramatic work into a target language by finding linguistic equivalencies to the material of the source text and attempt to group these in a manner that evokes the same or similar theatrical potential of the original.

(Batty in Upton, 2000, p.69)

Batty's comment here correctly and succinctly describes part of the process of theatre translation. However, it does not detail the complexities of the practical task faced by all interpreters of a foreign script. Although this subject could itself offer material enough for a thesis (or, indeed, several theses), the following chapter seeks to summarize current theatre translation theory and to discuss the main areas of difficulty in the production of playtexts for an audience of another culture. In so doing, a context will be formed for examining the specifics of existing and potential future translations and productions of Pinter's works into the German language and for the German theatre.

2.1 *German translation theory: a brief history*

[L]anguage is not so much communicative as constitutive in its representation of thought and reality, and so translation [is] seen as an interpretation which necessarily reconstitutes and transforms the foreign text [..., and] as a creative force in which specific translation strategies might serve a variety of cultural and social functions, building languages, literatures, and nations.

(Venuti, 2000, p.11)

Venuti describes here, in his introductory comments to *The Translation Studies Reader* (2000), both the disadvantages and advantages of translation in general: that is, that translation, whilst often a reconstruction of the original, is also capable of being a positive recreation and, indeed, development of the source text. As such, he clearly expresses the most current view of literary translation. However, such inclusive opinions have not always been favoured by translation theorists, and as this section of the thesis will show, the trends of literary translation in particular have changed considerably since the beginning of the twentieth century.

Significantly for this thesis, Venuti reveals the common acknowledgment that early twentieth-century literary translation theory is, at least in part, “rooted in German literary and philosophical traditions” (Venuti, 2000, p.11). Moreover, Lefevere notes in *Translating Literature: The German Tradition* (1977), that since the early work of Martin Luther at the beginning of the sixteenth-century, German theorists and philosophers have established a strong set of hypotheses on the subject of translation in general, including a conscious move away from literal translation to an emphasis on translating the meaning of the source text to the target culture. Early notions followed the premise that translation was the transferral of the source language and culture to that of the target on terms set by the latter for their own benefit and development. Later in the eighteenth and nineteenth centuries, important developments were implemented, which, according to Hugo Friedrich, explored an “increasing tolerance of cultural differences [and] a sense of history, which meant the recognition that a diversity of European languages existed [...and which gave] equal standing to all languages” (Friedrich in Schulte, 1992, p.14). These theories were promoted mainly by Wolfgang von Goethe, Arthur Schopenhauer, the two brothers Friedrich and August Wilhelm Schlegel, and, in particular, Friedrich Schleiermacher and Wilhelm von Humboldt who believed that the target language benefited and advanced as a result of new styles of writing created through translation. Humboldt expanded this argument further by claiming that “[a]s long as one does not feel the foreignness (*Fremdheit*) yet does feel the foreign (*Fremde*), a translation has reached its highest goal” (von Humboldt in Schulte, 1992, p.58).

Later still, Friedrich Nietzsche, Hugo Friedrich, Franz Rosenzweig and Walter Benjamin developed these theories, the latter claiming that “[r]eal translation is transparent, it does not hide the original” (Benjamin cit. Lefevere, 1977, p.102). These theories became known collectively as *foreignization*, which Venuti describes as the process “wherein the reader of the translated text is brought as close as possible to the foreign one through close renderings that transform the translating language” (Venuti, 2000, p.12).³⁴ As a result of this acceptance and inclusion of the ‘foreign’ in the target text, translation theorists have debated and experimented with several approaches in their quest for the best translation possible, and these techniques will be discussed in more detail later in this chapter.

Firstly, however, it is important to clarify the current position of theatre translation theorists in today’s Germany. Clearly, the foundation and development of translation theory is not based solely on the German perspective. Moreover, each country will approach certain problems of translation from an individual angle and according to their specific culture. For example, English translators often try to make the text believably their own in linguistic terms, such as Kate Brenton’s decision to translate the idyll implied in the title of Franz Xaver Kroetz’s *Oberösterreich* into the British alternative *Morecambe* (Leeds Playhouse, 1977/78, directed by Phil Young), or John Reddick’s use of English slang in his translation of Büchner’s *Woyzeck* (Penguin, London, 1993). In contrast, German translators are traditionally more prepared to embrace the foreignness of texts, and it is rare to find translations, or, indeed, productions which relocate the language or situation to a German alternative, such as Peter Stein’s production of Edward Bond’s *Saved* (translation by Martin Sperr, Munich Kammerspiele, 1968) in which the South London Cockney of the original was transferred into a Bavarian working-class dialect. However, in the last half-century, translation theories throughout the world have become increasingly united as a result of the general recognition that translation is not only a linguistic and literary process, but also a cultural one. As Li Yunxing states:

³⁴ The concept of foreignization and its various responses, will be discussed later in section 2.4 of this chapter under the subheading “Interpreting the Culture”.

The cultural approach [to translation] broke the stifling influence of the concept of *equivalence* by turning attention to factors which exert constraints on text construction. It did away with the myth that there is a fixed meaning in the source text which can be transferred into the target text by emphasizing the determining force of power relations over discursive values.

(Yunxing, 2003, pp.64-5)

This statement is particularly true of the more recent approaches to theatre translation because dramatic writing invariably represents the culture of the original playwright. Moreover, as culture is so central to Pinter's writing, it is a significant factor in the process of translating his work into German, but, importantly, its role is equal to the linguistic and literary approaches to translation which are also of vital importance when recreating the tone of the original.

Unfortunately, despite Germany's previous innovations, and work by current theorists such as Mary Snell-Hornby who discusses the ever-pertinent question of "playability" (Snell-Hornby in Watts, 1984, pp.101-16), in theatre translation, these current theories are not always evident in the majority of the official German versions of Pinter's plays because many of them are so dated. Indeed, even the more recent translations discussed later in this thesis, contain weaknesses which may have been avoided if the translator had used a more comprehensive approach.

However, it must be said that the task of the theatre translator is by no means a simple one, and, before the script can be published or produced for the target audience, there are several stages to be considered.

2.2 *Stages of translation*

[I]t is holistic context rather than discrete text that poses the real challenge to the translator for performance.

(Nagy in Upton, 2000, p.151)

Nagy succinctly points out here the principal issue for the theatre translator; that is, the necessity to consider the overall meaning of the playtext before tackling any of the more literal linguistic aspects of the work to ensure the most performable script possible. The importance of this view is reiterated by many other translation theorists, each with a slightly different perspective. For example, Bill Findlay, in his paper examining the translation of Raymond Cousse's *Enfantillages* (Findlay in Upton, 2000, p.37), discusses how his decision to use Scots dialect came about as a result of discovering that the original author had been brought up in a working class family in the country. His perceptive use of research into the biography of the original author helped Findlay to establish a style of writing which best represented the source text for the target audience, and in so doing, recommended a method for creating a well-founded translation.

However, as Quinney rightly states, the translator should not only be strongly influenced by the author himself, but also by "the target language and [...] the culture attached to this language" as well as his relationship to "the text, to the audience, to the publisher and to the reviewers in the target language" (Quinney, 2004, p.112). As such, the holistic nature of theatre translation becomes more and more complex, a viewpoint further developed by Snell-Hornby:

Am Anfang jedes Übersetzens steht das Verstehen des Textes, was nicht bloß das Begreifen von Wortlaut und Strukturen bedeutet, sondern das Durchdringen der Aussage, das Erfassen des Gemeinten, wobei sowohl die hermeneutische Dimension als auch der Bezug zum literarischen Hintergrund unabdingbar sind.

(Snell-Hornby in Watts, 1984, p.103)

Snell-Hornby expands on both Findlay's and Nagy's comments by recognizing the importance of discovering and understanding the literary background, as well as the many possible interpretations of both the language and themes of the play. Moreover, by implication, her view re-emphasizes the need to compare and contrast elements in both the source and target cultures which may influence both the translation and its subsequent performance. Finally, Schleiermacher addresses the combined effects of linguistics and culture on the theatre translation process by acknowledging the ever-changing nature of language and the many linguistic variants within society:

[T]he different tribal dialects of one nation and the different developments of the same language or dialect in different centuries are, in the strict sense of the word, different languages, which frequently require a complete translation. Even [...] different social classes [...] often communicate with each other only through a similar process of translation.

(Schleiermacher in Schulte, 1992, p.36)

With each of these perspectives in mind it is easy to see why translation theory developed from being simply a linguistic exercise, to a process in which temporal, cultural, historical and social influences, from both the source and the target country, affect the script, and, therefore, also require serious thought by the translator.

However, as Venuti explains: "[t]ranslation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation" (Venuti, 1995, p.17). As such, the very nature of the translator's thoughts on the original text is a contentious factor in the translating process, as, despite his attempts to create a translation for the common understanding of the target culture, audience and stage, his opinions will be, to a major extent, personal and subjective. Moreover, this 'interpretation' is unavoidable, particularly in the case of what Espasa describes as the use of "deliberate ambiguity" (Espasa in Upton, 2000, p.52) which forces the translator to interpret before he can choose his words. Indeed, this dilemma is particularly

pertinent to the translation of Harold Pinter's plays, as they are replete with such implicative inclusions, and, as Espasa rightly clarifies, the difficulty here is that "[t]he very intention of trying to maintain the indeterminacy, the mystery of a text, implies a positioning towards it, and will condition a specific reading, *mise en scène*, and reception of the text" (ibid., p.52). Any such decisive, or, worst, explicit interpretations remove an important attribute of the author's writing style, and, in turn, may convey a completely different meaning to the foreign director than that which is received by a director in the source country. Therefore, in this case, the ideal situation is that the translator attempts to remain, in Venuti's words, "invisible" (Venuti, *The Translator's Invisibility*, 1995), while avoiding the suggestion of any "specific interpretation of the text, thus attempting to convey the ambiguities and different readings in the translated playtext" (Espasa in Upton, 2000, p.52). As such, in order to follow the proposals of Venuti and Espasa, the translator must consider all possible interpretations if he is to prevent their explicit inclusion in his final version.

Initially, translators find themselves under pressure to recreate exactly the original tone of the work, and this unfair demand comes not only from the author and his admirers, but also from the very bodies who claim to support the translator in his difficult task. For example, in the PEN American Center's *Handbook for Literary Translators*, the guidance is given as follows:

The translation should be a faithful rendition of the work into [the target language]; it shall neither omit anything from the original text nor add anything to it other than such verbal changes as are necessary in translating [the source text] into [the target language]. No changes shall be effected by the Publisher in the translation, including its title, without the explicit written approval of the Translator.

(PEN, 1999, p.11)

Although the term "faithful" could be considered ambiguous, it strongly implies an accuracy that is unachievable, reaffirmed by Benjamin here:

Fidelity in the translation of individual words can almost never fully reproduce the meaning they have in the original. For sense in its poetic significance is not limited to meaning, but derives from the connotations conveyed by the word chosen to express it [...] A literal rendering of the syntax completely demolishes the theory of reproduction of meaning and is a direct threat to comprehensibility. [...] In all language and linguistic creations there remains in addition to what can be conveyed, something that cannot be communicated; depending on the context in which it appears, it is something that symbolizes or something symbolized (Benjamin, 1970, pp.78-9)

In this way, Benjamin explains the impossibility of exact fidelity and the importance of retaining the ambiguity. Moreover, he implies the obligation of the translator to go beyond the literal meaning, by exploring both the context, potential subtext and the performative value of the words, before choosing an alternative in the target language. Significantly for this thesis, his opinion also touches on the translation of poetry, which is particularly relevant to Pinter's work. Although the specific poetics of Pinter's language will be discussed in greater detail later in this thesis, at this point it must be clarified that a translator of a poetic and/or implicit work must decide how to translate both the words and the meaning of the original text on an equal basis. As such, in a recent article in the *International Journal of Applied Linguistics*, Jean Boase-Beier proposes that the poetics of the text should be translated before considering its linguistic matter, because she believes the style "carries the author's intention and attitude to the content. [...] In so far as it is possible to separate content from style, [...] this suggests that the content is secondary and is to some extent merely a vehicle for style" (Boase-Beier, 2004, p.280). Despite Boase-Beier's contentious suggestion that "the author's intention and attitude" are known quantities, her description of the process of translating poetry is equally appropriate to the translation of Pinter's style of writing.⁵⁵

Furthermore, as such poetry is central to the tone of a theatrical piece, it is of vital importance to the interpretation of directors, actors and audience alike. Upton, in the

⁵⁵ See section 2.7 for further discussion on authorial intention.

following citation from the introduction to her own edition of a series of essays on the subject of theatre translation, identifies the significance of the performative qualities of the text with particular reference to the potential understanding of the target audience.

[L]inguistic competence is only the barest minimum of a qualification for the role [of theatre translator. He must also] contend with the intricate detail of nuance and rhythm, whilst maintaining a holistic grasp of dramaturgy and staging potential as well as a profound awareness of cultural milieu. [...] The theatre translator's art is not exclusively literary.

(Upton, 2000, p.11)

Again, the complexities of creating a theatrical script in translation are highlighted and appropriately expressed in the light of the production process. However, producing a play is, in itself, a form of translation, and, as such, further complicates the overall journey of the text from the pen of the original author to the ears (and eyes) of the target audience. Therefore, it is first important for the translator to recognize the stages through which the director of the original play will take the text in order to recreate the written word into a performance. Only then can he begin to suppose how his own translation might be approached by the foreign director.

In Karin Littau's article "Performing Translation" (1993), in which she uses the term *translation*³⁶ simply "to describe the relationship between text and performance" (Littau, 1993, p.53) rather than in any reference to translating between (foreign) languages, it is revealed that the process of performing any script requires, in itself, a *translation* from the initial studying of the text to the final performative interpretation. Littau concurs with Bassnett-McGuire's argument that "the moment the written word is read out aloud, it is *translated* into another language. Pitch, intonation, inflections, loudness all such paralinguistic systems, substantially alter the text" (Bassnett-McGuire, 1980, p.48, my

³⁶ The italicized term translation refers to Littau's sense of the term rather than the more common usage meaning a translation from one language to another.

italics).⁵⁷ By way of explanation, Littau describes how “interpreting seeks to secure an understanding of the text, [whilst] reading performs the text as a site of productivity. The act of translation situates itself between the two activities” (Littau, 1993, p.53).

As such, the stages of this theory of *translating* a text in the original language from page to stage can be simplified in the following format:

Step 1: Studying the text

Step 2: Interpretation and understanding

Step 3: The *translation* - transferring the interpretation into stage language

Step 4: Creating a potential *mise en scène* – or ‘reading’ the text

Step 5: Performance and Audience Reception

Using this guide as a foundation, I propose a more refined nine-step process for the linguistic translator, in which it is possible to see the formation of the basic process of staging a *translation* which has been transferred into a foreign language:

Step 1: Studying the text

Step 2: Interpretation and understanding

Step 3: The *translation* - transferring the interpretation into stage language

Step 4: Exploring potential *mises en scène*

Step 5: (Re)writing the linguistic translation

Step 6: Foreign interpretation and understanding of the translated text

Step 7: Foreign *translation* - transferring the foreign interpretation to a target stage language

Step 8: Creating a foreign potential *mise en scène* for the target audience

Step 9: Performance and Audience Reception

By comparing these two processes, it is clear that, even in this reduced format, the latter is considerably more complicated to achieve, and requires what Upton describes as “a dramaturgical capacity to work in several dimensions at once, incorporating visual, gestural, aural and linguistic signifiers into the translation” (Upton, 2000, p.2). As such,

⁵⁷ This citation also appears in Littau’s article (1993, p.56).

the additional steps compel the linguistic translator to take on the role of reader, interpreter, director, designer, actor and audience member of both the source and target country, even before he attempts the linguistic task of translating the text. Moreover, once the linguistic translation is complete, a *translation* process, similar to the first (5 step) version, occurs but within the terms of the target culture. As a result of this prolonged procedure, a distance is created between the source and target text which, in turn, inevitably affects the final interpretation and its production if the translator is not aware of the potential shifts away from the original that each stage can affect.⁵⁸ It is accepted that current approaches in theatre production appropriately encourage each individual director to exercise their potential for interpretation and to try to convey a different meaning than previous productions. However, as can be seen in the process above, the director could be interpreting a distant cousin of the original if the translator does not take the potential performance process into account in his own text. Indeed, if the translation is biased only toward the translator's own personal interpretation, the subsequent producers will, by assuming it reflects the original text, unavoidably be influenced by that same conclusion. Furthermore, such a subjective interpretation will lead to yet further distance once the performers begin their own characterizations. As Carlson explains:

A play on stage will inevitably display material lacking in the written text, quite likely not apparent as lacking until the performance takes place, but then revealed as significant and necessary. At the same time the performance, by revealing this lack, reveals also a potentially infinite series of future performances providing further supplementations.

(Carlson, 1985, p.10)

Carlson's view calls attention to the fact that the role of the director, dramaturg, designer and actor is to bring the written text alive by creating the performance text – that is, the unwritten actions, movements, attitudes, tone, silences, atmospheres,

⁵⁸ This stage which will be explored in section 2.5.3 of this chapter under the subheading "Directing the Translation".

relationships between characters etc., which convey the overall script to the audience. As such, the translator must anticipate this “stage contextualization”, as, without it, the final translation will remain “incomplete” (Elam, 1980, p.140). Indeed, as advocated here by both Carlson and Elam, the final stage of the translation process must be recognized as the staging of the script within the target culture. Therefore, the last few problems faced by the translator of a performance script can only be dealt with, realistically and thoroughly, in the rehearsal period, where the text can be brought to life within its own temporal, spatial, cultural, historical, social and theatrical context. However, as proposed in section 2.6 of this thesis, because the translator is rarely available to make necessary changes during the rehearsal period, an alternative solution must be found to ensure an effectively theatrical and linguistic script.

In summary, then, the stages of theatre translation range from linguistic to performative interpretation, and each one demands equal attention as part of the process. As such, the following sections of this chapter will discuss each step in more detail to further clarify the specific hurdles faced by a translator and producer of a foreign dramatic text.

2.3 *Language and culture*

[A] dramatic text is of necessity the product of a specific culture, or subculture, at a specific time in its history. Any act of enunciation of a non-contemporary or foreign play will always involve, therefore, the act of finding equivalencies for the intended and encoded thematic and dramatic material in the arena of the target audience’s cultural vocabulary.

(Batty in Upton, 2000, p.69)

As mentioned in the previous section, and reiterated here by Batty, understanding the role which culture plays in the script is of great importance to the translator. It is correct to assume that, linguistically speaking, this partly involves the necessary identification of the similarities and differences between the two languages in question, while also

recognizing the use of colloquialisms, double meanings, natural speech patterns, word order and form, punctuation, registers, dialects and accents included in the writing. However, although Batty's observation is true in essence, the notion of "equivalencies" is as contentious as 'accuracy' in that it suggests that suitable alternatives always exist in the target language. Indeed, as Schopenhauer pointed out as early as the 1800s:

Not every word in one language has an exact equivalent in another. Thus, not all concepts that are expressed through the words of one language are exactly the same as the ones that are expressed through the words of another.

(Schopenhauer in Schulte, 1992, p.32)

Therefore, the issue of translating the culture is not simply a matter of finding comparable words or phrases, but of "conveying [the text's] meaning and adapting it to its new cultural environment so as to create new meanings" (Scolnicov and Holland, 1989, p.1). However, as Bowman remarks, the meaning of the original is hard to find, let alone transfer, because "a language has its own emotional laws that cannot be transgressed in the act of translation" (Bowman in Upton, 2000, p.31). As such, it is the translator's job to try to appreciate the many possible implications of the original author's linguistic choices as well as any social or historical contexts which form part of the situation in any particular moment or scene. For example, Benjamin uses the following illustration to demonstrate how even the simplest of words, such as those often used in Pinter's plays, can cause the greatest difficulties for the translator:

The words *Brot* and *pain* "intend" the same object, but the modes of this intention are not the same. It is owing to these modes that the word *Brot* means something different to a German than the word *pain* to a Frenchman, that these words are not interchangeable for them, that, in fact, they strive to exclude each other.

(Benjamin, 1970, p.74)

Indeed, such cultural 'differences' are no less applicable when considering the languages of Germany and England, in which the contrasts and correspondences are not as clear-cut as one might imagine. For example, on the one hand, and conventionally speaking, the languages, societies, customs, traditions, and, perhaps most significantly, history of these two powerful countries, are distinctly different. However, on the other hand the ever-increasing amount of travel throughout the world in general, has broadened people's cultural horizons and understanding, subsequently resulting in the adoption of foreign fashions and traditions. As a result, the growing number of Anglicisms and, more so, American phrases, used in every day colloquial German language, has, in some ways, allowed for a mini-merger of the two languages, and one might just as easily place these two European countries within the same bracket. However, as Eugene Nida explains:

Where the linguistic and cultural distances between source and receptor codes are least, one should expect to encounter the least number of serious problems, but as a matter of fact if languages are too closely related one is likely to be badly deceived by the superficial similarities, with the result that translations done under these circumstances are often quite poor. [...] differences between cultures cause many more severe complications for the translator than do differences in language structure.

(Nida in Venuti, 2000, p.130)

Although Nida's comment here refers to translation in general, it is also true of theatre translation. It is clear that the increasing convergence of the linguistics and cultures of Germany and England, rather than easing the task of producing the translated text for the target audience, militates against better understanding, because the German audience all too often assumes that they are familiar with aspects of English language and culture when in fact they have been fed with clichés and stereotypes. Furthermore, in light of Schleiermacher and von Humboldt's earlier opinions on foreignization, and Venuti's claim that such inclusive approaches to translation might develop the target language, it might be assumed that such amalgamations occur in the transferral of Pinter's plays

from English to German. However, his work is so ingrained in his own culture that it is almost impossible to acculturate, and, as a result, the task of the German translator is complicated yet further.⁵⁹

Eva Espasa develops this cultural debate by discussing the specifics of translating the performance text and recognizing that “an abstract, universal notion of performability [...] will vary depending on the ideology and style of presentation of the company or the cultural *milieu*” (Espasa in Upton, 2000, p.52). Moreover, Patrice Pavis states, in his book *Theatre at the Crossroads of Culture*, that the actor works within the influences of their culture, and, as such, is “impregnated by formulas, habits of work, which belong to the anthropological codifications which try to escape notice” (Pavis, 1992, p.16). In Espasa’s essay, the discussion includes a description of how actors use specific methods to approach the text, and how the translation can significantly affect their interpretative work. For example, she suggests that a performer interpreting their character using the Stanislavsky method might identify with their role using the script as their guide, whereas a Brechtian actor may distance himself from everything except the story and the character’s place within it, including the specifics of the written word. Using this as an example, it could be argued that either, or, indeed, both techniques are appropriate when producing a Pinter play, as, although the characters are real enough, and can be interpreted as such, the situations are often bizarre and may require more ‘distance’ to ensure a theatrically balanced representation. Furthermore, Pavis’s comment is particularly relevant when considering Pinter’s tragicomedy, because, although, for the average English actor, it is an established and traditional acting style, a German performer, whose training is wide-ranging yet generally more rigid, still considers it a rather more complex combination which can cause greater difficulty in performance. Therefore, if a translator is unaware of the potential of culturally influenced acting methods, then he may produce a translation which is incompatible to the target performer’s way of working, and, as a result, the production may appear to have conflicting or inconsistent approaches.⁶⁰

⁵⁹ The concepts of acculturation, foreignization and naturalization will be discussed in section 2.4 of this chapter under the subheading “Interpreting the culture”.

⁶⁰ The performability of the translation will be discussed in greater detail later in this chapter.

In the same book by Pavis, the true complexities of translating culture within theatrical language are exposed. He bases his discussion on his theory of “The hourglass of cultures” (Pavis, 1992, p.4), which, in a similar way to the earlier mentioned processes of Littau’s *translation* and my own extension of that process for linguistic translation, he lists the steps of transferring a text from the source culture to the target culture as the following:

- Step 1: Cultural modeling
- Step 2: Artistic modeling
- Step 3: Perspective of the adapters
- Step 4: Work of adaptation
- Step 5: Preparatory work by actors
- Step 6: Choice of theatrical form
- Step 7: Theatrical representation of the culture
- Step 8: Reception-adapters
- Step 9: Readability
- Step 10A: Artistic modeling
- Step 10B: Sociological and anthropological modeling
- Step 10C: Cultural modeling
- Step 11: Given and anticipated consequences

These phases of the production process clearly show the central role played by the artistic adapters of the script and the subsequent theatrical representations which occur as a result of their interpretation of the cultural aspects of the writing. In layman’s terms, Pavis succinctly clarifies the necessity for the director, dramaturg, actors and designers to assist in the task of ensuring that the translated script is as effective for the audiences of the target theatre as it was on the stage of the source culture. Moreover, it recognizes that the responsibility of deciding how the source and target cultures relate lies first with the translator as cultural interpreter.

2.4 *Interpreting the culture*

Translation is the forcible replacement of the linguistic cultural difference of the foreign text with a text that will be intelligible to the target language reader. [...] The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar: and this aim always risks a wholesale domestication of the foreign text. (Venuti, 1995, p.18)

As Venuti intimates here, one of the first decisions a translator must make when attempting to transfer a script from the source to the target theatre, is how to convey the culture of the play. He has several choices, which, according to the essentials of existing translation theory, are labelled as literalization, naturalization (or domestication), acculturation and foreignization. For the purposes of this thesis, these terms are defined as follows:

- **literalization (*Exkulturation*)**⁶¹ – the act of translating the text without concern for different registers, colloquialisms or specific cultural references, described by Kohlmayer as “*Ein kulturelles Niemandsland*” (Kohlmayer, 1996, p.388).
- **naturalization/domestication (*Dekulturation*)** – the act of altering the (literal) translation so that it conforms more closely to the already established target language or culture (i.e. using a domestic alternative which naturally comes from the target culture or omitting references to the source culture).
- **acculturation (*Akkulturation*)** – the integration into the translation of cultural differences of the source text as though they were an innovative part of the target culture, which can, where relevant, include the replacement of references from the source culture with alternatives from the world of the target audience.
- **foreignization (*Parakulturation*)** – the result of retaining the foreignness, that is, the alien unfamiliarity, of the original text, by conveying it from an objective viewpoint, and purposefully exposing it as different from the target culture.

⁶¹ The comparative German definitions (included here in brackets) can be found in Kohlmayer, 1996, pp.388-89.

As might be expected in terms of theatre translation, there are several issues surrounding each of these methods. To begin with, “literalization” is now rarely used to describe a finished translation in its own right, but rather as a stepping stone to a more literary translation. As such, it is discussed in this chapter only in relation to the other techniques available. With regards to the question of naturalization, Venuti is by no means alone among translation theorists when he argues that naturalization, despite creating a more “accessible” translation, also uses “compensatory strategies [which] necessarily increase the domestic remainder and raise questions regarding how much the translator should assimilate the foreign text to the receiving culture or, in other words, inscribe that text with domestic codes” (Venuti, 2002, p.9). His argument, therefore, is that, as all translations are inherently domesticated, the translator must recognize whether this automatic naturalization also requires an element of foreignization or acculturation to ensure a balanced target version. In most translations, the translator naturalizes idioms and colloquial phrases, and, as far as possible, domesticates double meanings, word play and puns, to make sure that their sense transfers to the target audience. However, he must also debate whether other aspects of the foreign (such as names and places) should also be replaced with similar examples from the native country or culture. Moreover, he also faces the complex consideration of how to transfer the natural rhythms, timing, registers, accents, dialects and speech patterns as well as the theatrical form, structure and punctuation of the source text. More often than not, these aspects of the language form an essential part of the original author’s style, and if a translator should decide to naturalize them, a significant and meaningful element of the source text would be altered.

Similarly, the director, dramaturg or designer must consider which approach his production requires, and, as such, it is common to find visual interpretations of the script domesticated for the target viewer. For example, a 1994 production of *Waiting for Godot*, performed in Sarajevo during the war, and directed by Susan Sontag, had a set design of “beds, chairs, crates and sandbags [which was] strikingly real to those that witnessed it in the war-ravaged city under siege” (Batty, 2000, pp.68-9), rather than the accepted and barren norm. This design interpretation not only reflected the culture of

the target audience, but also emphasized the themes of both the original text and the specific interpretation of the theatre group.⁶²

Linguistic, structural and visual issues are not the only problem for the translator, as he must also consider the themes and overall theatrical style of the play which are based firmly in the source culture. As Yifeng indicates: “translators need to be sensitive to cultural differences. What is perfectly normal in one culture may be absurd in another.” (Yifeng, 2003, pp.25-6), and, in so doing, recommends that the translator chooses to naturalize if there is a possibility that the target theatre and its ensemble are not accustomed to certain foreign theatrical techniques. For example, the stiff formality which characterizes much German acting could be considered a combination of dated theatrical techniques if used in England. Conversely, terse language or use of the tragicomic, which are widespread on the English stage, and particularly relevant to Pinter’s plays, might seem a little out of place to an average German audience. However, it should always be realized that a ‘naturalized’ alternative may not be appropriate, and, in some cases where significant changes would be required, could breach copyright laws. Moreover, in naturalizing the source text, and by replacing the foreign qualities of the original, there is a great danger that the style of the author will be misrepresented.

The counter choice, then, would seem to be to foreignize the text, but this can also lead to problems. For example, as with an American audience’s uneasiness with Brecht’s Marxist background, theatre-goers in Germany, given their history, may find Pinter’s satirical characterization of the Jewish uncomfortable or distasteful (e.g. Goldberg in *The Birthday Party*), or his hard-hitting portrayal of dictatorships or totalitarian regimes, too close for comfort (*Ashes to Ashes*, *Party Time*, *Mountain Language*, *One for the Road*, *New World Order*). This may explain the greater popularity and tendency for German directors to concentrate on plays like *The Caretaker*, *The Lover*, or *Betrayal* which lean more heavily toward international themes such as relationships, communication and identity. Furthermore, in the ‘inclusive’ method of foreignization,

⁶² A similar example of design domestication will be discussed with regard to a production of *Der Hausmeister* in Stuttgart, 2002, in the case studies in Chapter 6.

there is a danger that the source culture will be misrepresented or misunderstood and, as a result, a parody, which is often an exaggeration rather than an educated reflection, will be communicated. Moreover, some styles or situations in the source text may transfer to the target audience as cultural *falsche Freunde* ('false friends'). For example, in his translation of *Mutter Courage* for an audience in America, Eric Bentley, presumably believing his changes would assist the audience's reception of an innovative and foreign style of theatre, added "'transitional lines' between the spoken text and the song [...] giving the song more of the flavour of the musical" (Lefevere in Bassnett and Lefevere, 1998, p.116). As such, these often clichéd additions refocused the significance of the music in the play, almost to the point where its satirical value was completely lost, and may have been a factor in the initial poor reception of the productions in the United States.

Similarly, the skilful combination of tragedy and humour in Pinter's plays, has often been mistaken by German interpreters as a slapstick comment on a serious moment, thereby using a theatrical style more commonly accepted in Germany. For example, the tragedy of the lonely and desperately needy character of Meg in *The Birthday Party* was ridiculed in the kommunales kontaktteater's production in Stuttgart (2002) because of the actor's deliberately clumsy portrayal, further emphasized with exaggerated stage directions and costume designs. Such misrepresentations of the source culture and misunderstandings of theatrical styles merely serve to parody the originals, and, therefore, give a distinctly altered impression to the target audience of the author's work. Moreover, as shown in the case studies later in this thesis, these caricatured comments often appear to communicate the fact that some directors and theatre companies do not accept a completely 'foreign' play on their stage, preferring instead to remind the target audience of their own cultural roots.

Venuti described foreignization as "an ethnodeviant pressure on [target-language] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995, p.20).⁶³ With this in mind, the most predominant

⁶³ This description contrasts directly with his interpretation of domestication: "an ethnocentric reduction of the foreign text to cultural values, bringing the author back home" (Venuti, 1995, p.20).

difficulty of foreignization is that it puts the responsibility of the interpretation firmly on the 'reader' (in this case, director, dramaturg, designer, actor and audience), and assumes that he is open to the ideas and concepts of other cultures. Furthermore, in J.L.Styan's book *Drama, Stage and Audience* (1975), the author observes that "[m]ovement, tempo and mood are not the qualities in a play that are most readily recognized from the printed text, but they are elements without which the drama would not hold" (Styan, 1975, p.75). In a foreignized translation of a play, these same non-verbal theatrical signifiers still 'hold' the target version together but their *foreignness* is often an incompatible 'glue' for the target text. As a result, the style and atmosphere of the translation in production does not 'stick' for the creative interpreters and can be confusing for the target audience. Consequently, the foreign references often lead to comic absurdities in the target culture and, in these cases, give false impressions of the original author's style. In turn, and as a result of the potential poor reception, the popularity of the playwright in the target country could lessen considerably.

Lefevere's analysis of three translations of *Mutter Courage* made him acutely aware that:

[It is important to] realise that these images of Brecht are the reality of Brecht for many in the viewing and reading audience that cannot understand or read German. For them the image is all there is, *and not only in the case of Brecht*. All the more reason why we should analyse the ways in which these, and other images are constructed.

(Lefevere in Bassnett and Lefevere, 1998, p.121, my italics)

Lefevere is correctly concerned that, whether the translator chooses to naturalize or foreignize, the resulting text no longer delivers the same images. As such, one might assume that the middle ground in this series of choices can be found in the alternative approach of acculturation. In this technique, the foreign cultural elements of the play are transformed into what appears to be innovative ideas in the translation, in the hope that the target audience are sophisticated enough to accept and understand them as a new part of their own culture. However, as with foreignization, the success of this

interpretation relies on the open-mindedness of the audience. As mentioned earlier in this chapter, English-speaking theatre, by the very nature of its universally prominent language, is less accustomed to having 'foreign' plays than theatre in countries with a less common language such as Germany. As a result, it is understandable that translators converting a play into English rarely use acculturation on its own, preferring instead to combine this technique with naturalization to ease understanding for its audience. For instance, Bentley's *Mother Courage*, as well as containing changes in the format and lyrics of the songs, often included alterations in the play's structure, speech patterns and character types, in order to 'fit in' with American theatrical culture and specifically Broadway-style productions. As such, this translation combined acculturation by keeping words such as *kaiser* and *schnapps*, with naturalization, by 'jazzing up' the musical aspects.

Similarly, despite the fact that German theatrical interpreters are used to a combination of native and translated works, and, therefore, generally speaking, are both confident and content to retain the foreign aspects of the original work within their own style, there are still examples where naturalized elements are included. For example, in at least two productions of his own plays in Berlin's Schiller Theater, Samuel Beckett made changes to the original script, which were, in part, reflections of his understanding of his target audience. In the 1969 production of *Krapp's Last Tape*, "to modify his text in the light of difficulties encountered or highlighted by the process of staging the play" he changed the main character's 'clownlike' appearance to one which portrayed "a more overtly realistic old man" (Knowlson, 1983). Also, in the 1967 production of *Endgame* he made annotations to Eimar Tophoven's translation by deleting or altering stage directions and characterizations, changing cultural references, and making certain lines and phrases more recognizable to the target audience. (Cronin, 1996, pp.555-6). In addition, he requested that there be more humour and comedy in this German production, though interestingly, in contrast to some interpretations of Harold Pinter's plays discussed in this thesis, "only within the limits of what he thought was proper and allowable. He would not allow the actors to 'pause for effect' and try to get laughs by this sort of timing" (ibid., p.556). Whether such naturalizations occurred as a result of the author's revised approach to the play, or whether they resulted from his intense

concern that the tone and rhythm of the translated piece did not misrepresent the original, it is certain that Beckett was aware of both the theatrical team's influence on the translation and the target audience's impact on the success of the subsequent production.

It is apparent, then, that all solutions for conveying the original culture in the translation have their own pitfalls, and it is only possible to conclude that there is no correct answer, but rather a choice which is primarily and unavoidably the responsibility of the translator. For example, in Pinter's play *The Birthday Party*, the phrase "Who watered the wicket in Melbourne?" (Pinter, 1996a, p.45), is particularly difficult for a German translator to transfer into his target text. Clearly, if it were translated literally it would be unintelligible to the foreign interpreter, and, in contrast, if the translator used naturalization to facilitate understanding, an element of the original text would be lost to adaptation. Moreover, given that it relates to a sport which is rarely played in Germany, the current 'foreignized' translation: "Wer hat das Kricketfeld in Melbourne gewässert?" (Pinter, *Die Geburtstagsfeier*. Translated by Michael Walter, 2005, p.69), does not necessarily bring the German audience any closer to relating to its significance. Finally, although acculturation might be a possibility, by way of a brief explanation that such actions signify foul play, it must be conceded that this would be unnecessarily verbose given the terse nature of the speeches at this point in the play, and, therefore, the vital rhythms of this scene would be adversely affected.

Of course, it could be argued that, in this case, it is inconsequential whether the German audience understand the specifics of this question as, in one way, it is simply another example in a bizarre list used deliberately to victimize Stanley to the point of destruction. However, specifically from the point of view of the performer, it is important that he understands the significance of the phrase within the context of the scene, as only then will he recognize the odd yet powerful nature of the question, notably affecting his performative interpretation.

On the one hand, it is clear that a combination of the above techniques may suit the translator and the theatre ensemble. However, on the other hand, this can cause

confusion (albeit probably subconscious) for some interpreters and the target audience. Incoherence in the style will be noticeable and difficult to 'mend', and may be the cause of a poor production. Moreover, a definitive decision to naturalize, foreignize or acculturate is the only way to ensure consistency. Only then can the directors, dramaturgs, designers and actors produce and perform a version which conveys, as closely as possible, the same meaning as the original. However, as the next section of the thesis will show, the cultural aspects of the text are not the only issues which affect the performability of the translation.

2.5 *Performability of translation*

Words in a dramatic text are not an end in themselves; they are a kind of scaffolding on which the actor constructs his or her performance. And what counts are not just the words themselves, but the gaps between the words. The feelings behind the words. What is left unsaid matters as much as what is said; and as translators we have to be sensitive to both.

(Clifford in Johnston, 1996, pp.264-5)

As Clifford strongly suggests here, the fundamental difference between theatre translation and most other forms of translation is that the end product is designed ultimately to be performed. This is, therefore, a vital issue which must be considered by the translator in order that he creates a translation which is also a performable text. Susan Bassnett, a highly respected translation theorist, has debated this problem for several decades, claiming that, given the endless possibilities for textual interpretation, "[t]here is no sound theoretical base for arguing that 'performability' can or does exist" (Bassnett, 1991, p.102). Indeed, it is certainly difficult to pinpoint exactly what is meant by the term. However, unfortunately there is, as yet, no better terminology to describe the final goal for the translator – a script from which the target actors can explore similar subtextual meanings as the source actors, and which contains a language which, when spoken, infers the same tone as the original. Bassnett continues:

In multicultural theatre, differences of language, expectations, performance styles and conventions combine in a new whole, where the audience is actively engaged in a process of decoding and is always denied total understanding. The role of the translator here is to occupy the liminal space between cultures and to facilitate some form of contact between theatre conventions.

(Bassnett and Lefevere, 1998, p.106)

This view reiterates the many layers of the theatre text and illustrates the difficult role of the audience, as well as clarifying that the complicated and somewhat ambiguous notion of creating a successful performance version still lies firstly with the translator. However, according to Snell-Hornby, the performance text is often not taken into account sufficiently by translators:

Der Bühnentext als klanglich organisierte gesprochene Sprache, Rhythmus, Wortschicht, Konkordanzen, Satzkadenzen: das sind Gesichtspunkte, die beim Übersetzen von Theaterstücken nur selten berücksichtigt werden.

(Snell-Hornby in Watts, 1984, p.101)

Undeniably this opinion is rather dated, as current theatre translators have begun to place much greater significance on this issue within their work. However, it does emphasize another side of the debate which states the need for the translation to be 'speakable' for the actors, and that, in turn, the chosen words should, as far as possible, convey the same potential significances to all interpreters as the original. As Venuti states:

The signifying process of the foreign text often cannot be reconstructed because languages signify in different ways. Translating always effects a loss of the foreign text at various levels: a loss of form and meaning, syntax and lexicon, sound and meter,

allusion and intertextuality. At the same time, however, a gain occurs because translating is radically recontextualizing, actually exorbitant in its creation of another context.
(Venuti, 2002, p.7)

If the phrase *signifying process* is also taken to mean the inclusion of theatrical signifiers (as mentioned earlier in this chapter), then Venuti is correctly arguing here that the translator must consider how his linguistic choices will influence the (re)production of the text on the foreign stage. Moreover, he is clarifying that, because of differences between the source and target culture's theatrical trends at the time of the production, the interpretation may add new elements not existent in the original. Finally, and significantly in terms of this thesis, he is reminding the publishers that a translation will never remain constant, thereby implying concern that dated versions may fail to attract the attention of producers, directors or interpreters, and, therefore, the profitability of the text will be adversely affected.

2.5.1 Keeping the translation current

The apposite view that the translated text has a limited existence within the target theatre world is also held by the translation theorist André Lefevere, who asserts that “[b]oth the natural language and the politics of the receiving system keep changing” (Lefevere in Venuti, 2000, p.244), and Bassnett, who rightly suggests that “[w]ilst the source text may continue to be played and unchanged for considerable time, [...] the average life span of a translated theatre text is 25 years at the most” (Bassnett, 1991, p.111). Furthermore, in response to Ibsen's belief that “most ideas have a lifetime of approximately 30 years”, Törnqvist states that:

With even greater justification one should claim the same for drama translations and especially for play productions. Since languages are continually changing, every generation needs its own translation.

This is especially true of drama translations, for the simple reason that [a] spoken language changes more rapidly than [a] written one.
(Törmqvist, 1991, pp.185-6)

Similarly, two current English-speaking playwrights, Nick Dear and Frank McGuinness, also claim that “the active life of a translation is no more than ten or 15 years” (Jackson, *The Independent*, 9 August 1990, p.20). Both these playwrights are advocates of the most controversial approach to the performability of the translated text, in that neither of them is versed in the original language of the plays of which they claim to be translators. As such, they are among a growing number of playwright-translators who dubiously believe that only a playwright can translate another playwright, because only then will the performance text be a version which “actors find speakable, directors find directable and designers find designable” (McGuinness in Jackson, *The Independent*, 9 August 1990, p.20). Despite this contentious suggestion, it is certainly true that, if the playwright is currently popular, his ‘translation’ may help to modernize both the work and the profile of the original author. In turn, according to Philip Le Moine, this will provide theatres with “something sellable” (Le Moine cit. Logan, *The Guardian*, 12 March 2003). Indeed, Le Moine advocates this approach to the point where he has created a National Theatre Studio project, known as “Channels”, whose intention is to establish a “translation initiative in which foreign-language texts are made available to theatre practitioners in Britain, and [...] includes on-hands work by the British playwrights with the foreign playwrights at the Studio, taking a specially commissioned literal translation as their starting-point” (National Theatre website literature).⁶⁴ As such, this project recognizes that some translators are “not in contact with what they need to do: to translate for particular types of performance and staging” (Le Moine cit. Logan, *The Guardian*, 12 March 2003), and, by way of a solution, brings together all participants in the translation process overall to bridge the gap between the academic and theatre worlds. Unfortunately, despite a superior theatre funding system and a greater volume of translated works, there does not appear to be an equivalent project in Germany. However, this playwright-translator approach does have its disadvantages. For example, as the initial success of the ‘translations’ is often gauged by the playwright

⁶⁴ More information can be found at <http://www.nationaltheatre.org.uk>

according to his ability to create a theatrical tone and rhythm for every character and speech, the final version can, according to Dear, “sometimes stray quite a distance from the original” (Dear cit. Jackson, *The Independent*, 9 August 1990, p.20). As such, the playwright-translator might be better known as an adaptor or even, in some extreme cases, as a new author of the original idea.

2.5.2 The translator as author

Bassnett argues that the role of creating the ‘performability’ and ‘speakability’ of playtexts cannot, simply by the very linguistic nature of their job, rest with the translator, and that, in fact, use of such terminology merely “allows the translator to take greater liberties with the text” (Bassnett and Lefevere, 1998, p.96):

[T]he translator needs to look at [some] scenes independently, as separate units, with their inconsistencies of characterisation and uneasy rhythms. What then happens to those scenes, to that translated text once it is handed over for performance involves a different dynamic and another set of priorities. The task of the translator is to work with the inconsistencies of the text and leave the resolution of those inconsistencies to someone else. Searching for deep structures and trying to render the text ‘performable’ is not the responsibility of the translator.

(ibid., p.105)

Bassnett’s research rightly highlights the apparent over-emphasis in current theories which ask the translator of a play to consider the overall ‘meaning’ of the original in order to make it ‘performable’. Indeed, as a result of such over-interpretations, the language of the translation is often seriously affected, in that the translator feels that his interpretation can restrict his linguistic choices. Moreover, if his main goal is to produce a text which is as synonymous with the original as possible (remembering always that ‘synonymous’ is an ambiguous term in translation theory) he must accept that, as each

word of the original has potentially any number of cultural, social, historical, temporal, linguistic or personal contexts which influence its possible meaning, so too does his translation. However, these influences will never be identical in both languages, and, as such, the translator must attempt to follow Bassnett's proposal that he retain the ambiguity of the original without any one emphasis on possible interpretations. Indeed, as Snell-Hornby writes:

Der Theaterdialog muß gleichzeitig scheinbar entgegengesetzte Eigenschaften besitzen: er muß sowohl klar als auch rätselhaft sein; er muß leicht und schnell verstanden werden, aber auch Spannung erzeugen.

(Snell-Hornby in Watts, 1984, p.105)

This suggestion is particularly appropriate for works such as Pinter's, which maintain depth of meaning as a direct result of their linguistic simplicity. However, unlike Bassnett's analysis, it does not provide the translator with any practical methods with which he might achieve this ideal. Such procedures would most likely include the necessary return to the roots of each individual sentence (or word, if possible) to create a simplified translation which allows for broad interpretation, but arguably would still fail to avoid the potential misunderstandings or misrepresentations of the target director and his company.

In this way, then, Bassnett's view is more practical, in that she believes that translators should not think of themselves so much as *part of the interpretation process*, but rather further back in the equation, as *author of the translated performance text*.

[T]he written text is not fundamental to performance but is merely one element in an eventual performance [which] means that the translator, like the writer, need not be concerned with how that written text is going to integrate into other sign systems.

(Bassnett and Lefevere, 1998, p.99)

Theatre is a complex and composite medium, in which the verbal is but one element within a whole matrix of visual and aural semiotic codes.

(Upton, 2000, p.7)

In both Bassnett's and Upton's view, therefore, as the script is not the only element of the production, it should remain simple and interpretable by those responsible for the job; that is, the director, dramaturg, designer, actor, and finally, as Snell-Hornby also recognizes, the audience: "Die Spielbarkeit eines Textes hängt eng zusammen mit der potentiellen Wechselwirkung zwischen Bühnenfiguren und Zuschauern" (Snell-Hornby in Watts, 1984, p.104).

Similarly, Littau states the reasoned view that from one perspective "the written text provides certain clues or signals for a possible stage enactment and [from another viewpoint], the performance possibilities act as offerings to fill the incompleteness" (Littau, 1993, p.55). This argument poses further interesting questions for the theatre translation theorist, as, if the first argument is correct, the textual *clues or signals* are provided by the translator rather than the original author, and if the second argument is deemed more accurate, the foreign interpreter (director etc.) 'completes' the translation. However, although the latter approach is preferable for its simultaneous collaboration of all parties involved in the creative process (both from the linguistic and theatrical perspective), it is costly and time-consuming and, therefore, rarely used. Indeed, it is more usual that the source of the interpretation and the beginnings of the process of theatricalization come from the text itself and the chosen words it contains, and for this reason the translator *should* indeed be 'concerned' with the processes which follow his creation.

2.5.3 Directing the translation

David Johnston claims that the theatre translator should "ensure that the impact and range of meanings implicit in the original, and which are only fully decoded through

performance, may be similarly decoded in [the translated] performance” (Johnston in Upton, 2000, p.85). As such, he proposes that the written performance text is complete once the translator entrusts it to the director and his team of interpreters. In contrast, Kate Cameron believes that “[t]ranslation of drama is a creative performance of the original script in collaboration with its textual directors” (Cameron in Upton, 2000, p.112), and, therefore, recognizes that the final translated performance text can only be achieved as a result of the input from a director and his team during their rehearsal and performance process.

In fact, Johnston’s suggestion would be an immensely complicated task, requiring the translator to consider an unrealistic range of linguistic, theatrical, cultural, social and historical influences on both the original text and his own interpretation. As Bassnett rightly explains:

If the written text is merely a blueprint, a unit in a complex of sign systems including paralinguistic and kinesic signs, and if it contains some secret gestic code that needs to be realised in performance, then how can the translator be expected not only to decode those secret signs in the source language, but also re-encode them in the target language? [...] To do such a thing a translator would not only have to know both languages and theatrical systems intimately, but would also have to have experience of gestic readings and training as a performer or director in those two systems.

(Bassnett and Lefevere, 1998, p.92)

Given the virtual impossibility of finding such a well-informed translator, it must be accepted that a theatrically ‘accurate’ translation is, at best, an approximation, and, at worst, unachievable. Moreover, as it will rarely produce the same performance qualities on the target stage as the original would in its home culture, it is, as Cameron advocates, inevitable that the foreign director will need to take on the responsibility for ‘completing’ the script in translated form and making it performable.

The ultimate control over the manner in which the performance text will achieve its utterance lies, of course, in the hands of the director, and it is s/he who authors the play as it is offered to the public. (Batty in Upton, 2000, p.68)

Batty's comment here is equally true of the success of the translation which also relies on a well-received production on the target stage. However, directors often read the translated text as if it were the work of the original author, and do not realize that, because a translation is essentially an interpretation of the original, it "requires a double reading" (Venuti, 1995, p.312). As such, it is necessary for any interpreter firstly to read the text for the information it contains and then re-read it with consideration of the qualities of the translation. Unfortunately, despite this vital part of the creative process, the average director of a play rarely considers this second dimension before he starts on his own interpretation and *mise en scène*. As such, he wrongly takes the translation at face value and is completely unaware of any of the adaptations which the translator has made, potentially damaging the authenticity of his production.

Moreover, Egil Törnqvist, in his book *Transposing Drama* (1991), points out that if the director fails to see or misunderstands features within the text which are different from those of his own culture or language, he will feel "removed from the source text" and, like the playwright-translator, "relatively free to depart from the play text also in other ways – for example, by disregarding much of the secondary text" (Törnqvist, 1991, pp.93-4). As such, Törnqvist highlights another potential increase in the metaphorical *distance* between the sender (the original author) and the recipient (the target audience). This distance lengthens at each stage of the process in that each interpretation (from the foreign translator, director, actors and audience alike) causes the original script to experience a kind of textual metamorphosis which can detrimentally affect the portrayal of the playwright in the target country.

Furthermore, as David Johnston argues: "[w]here performability is an informing objective of the exercise, some measure at least of adaptation is inescapable" (Johnston, 2000, p.85). Although this refers to his perception of the translator's role in the

performability of the text, it is also true of the director who, regardless of the style of translation, will regularly, during the rehearsal process, find the need for some adjustments to the translated text if he is to feel satisfied with the stageability of his own interpretation. Moreover, some of these alterations also transpire as a result of the director's unconscious awareness that the translation contains weaknesses, and, because they are ignorant of the reasons for the failing, these adaptations often have no foundation in the original work. In contrast, some aspects of the original will never reach the director, because the translator has either been unable to find a suitable 'equivalent', or because he has missed the significance of that part of the text altogether. In these cases it is important that the director is made aware of the 'missing potentials' as he "can always make up visually for what may be a loss in translation, provided [he] is aware that such a loss has occurred" (Anderman, 1993, p.61).

Clearly, as is suggested here, there is a need to bridge the gap between the original author and the foreign director, so that the translated version of the source playscript loses nothing of the potential meaning once it is performed in the target culture. As such, the following section suggests a possible and realistic solution for this weakness in the system, which seeks to bring subsequent producers and performers closer to an understanding of the original.

2.6 *Regarding annotated translations*

[L]anguage is an approximation of meaning and not a logical symbolism for it (Stoppard, 1976, p.24).

[W]ords betray the thoughts they are supposed to express (ibid., p.46).

Language is a finite instrument crudely applied to an infinity of ideas (ibid., p.63).

The main character in Tom Stoppard's play *Jumpers* (George Moore), a philosopher and confused husband, spends much of his time theorizing about the ambiguity of language. It is possible that, given the problem of translation, he would also concern himself with debating solutions which simultaneously ensure both implications and definitions. Moreover, his biggest dilemma would probably be in resolving the issue which insists that no matter how linguistically accurate a theatre translation may be, there is always potential for an alternative synonym which may suggest different implications to the interpreter.

[W]ords in one language do not equal words in another. Even the notion of 'equivalence', a common strategy in literary translation, is apologetic, suggesting a reduction in value, a making-do. Not only must difference be acknowledged, it must be embraced and celebrated.

(Cameron in Upton, 2000, p.106)

Although Cameron recognizes the unavoidable 'differences' between the original and the translation (caused by the impossibility of finding appropriate synonyms or equivalencies) her idea that they should be praised, appears to allow the director and his team to accept without question any adaptations in the translation. As Upton correctly clarifies: "[a] translation in rhythm, tone, character, action and setting, implicitly or explicitly contains the framework for a particular *mise-en-scène*, guiding director, actors, designers and finally audience towards a particular spectrum of interpretation" (Upton, 2000, p.9). As such, if the director is unaware of any 'differences' between the translator's framework and that of the original author, his interpretation will be immediately influenced without his express permission.

Furthermore, a theatrical text, like those typically written by Pinter, will contain a plethora of visual and unspoken semiotic codes, which are not transferable between languages, because their silent nature prevents them from being formally written in the

text.⁶³ Therefore, these ‘implications’ are rarely expressed to the interpreter because they lie in the culture of the original, and this, again, will be reflected in the (lost) potential of the director’s interpretation.

Finally, as is often the case with German translations of Pinter’s plays, it is normally too costly to modernize dated translations and, therefore, they remain the official version despite their weaknesses. As such, many directors find themselves unnecessarily questioning elements of the text which could be easily settled with a simple explanation or suggestion of the possible modern alternatives available.

In general, such differences, additional influences and losses should not be passively accepted by the original author, translator, publisher, theatre ensemble or, indeed, audience. Therefore, in order to resolve these issues, it is suggested that, as with many existing study guides for plays and literature alike, the use of annotation could help to clarify any alterations, omissions, or potential theatricalizations which have not been transferred from the original to the target text. This, in turn, would help the foreign directors of the script to produce a better informed performance, which would communicate as much of the original text as possible, yet still allow for an independent interpretation.

2.6.1 Losses and gains

Törnqvist rightly points out that “[t]he tendency among some translators to take over the director’s job and make omissions, additions and rearrangements *which are not accounted for* can only lead to confusion concerning the nature of the source text” (Törnqvist, 1991, pp.170-1). As such, he implies that if such changes, and cultural and linguistic differences were explained, then such ‘confusion’ would not only be justifiably but also necessarily minimized. In addition, he advocates the use of annotation by saying that “the translator should provide necessary further information

⁶³ See Patrice Pavis’s work on *mise-en-scène* and metatext in Isaacharoff and Jones, 1988, pp.86-93 for more detailed information on the interpretation of non-verbal theatrical codes.

but distinguish it from the author's text" (ibid., p.105) and suggests the addition of an "informative note" (ibid., p.171) to aid the interpreter's understanding.

His argument is based on the complementary relationship between the written drama text (T) and the performance text (P) which he illustrates in the following diagram (Törnqvist, 1991, p.3):

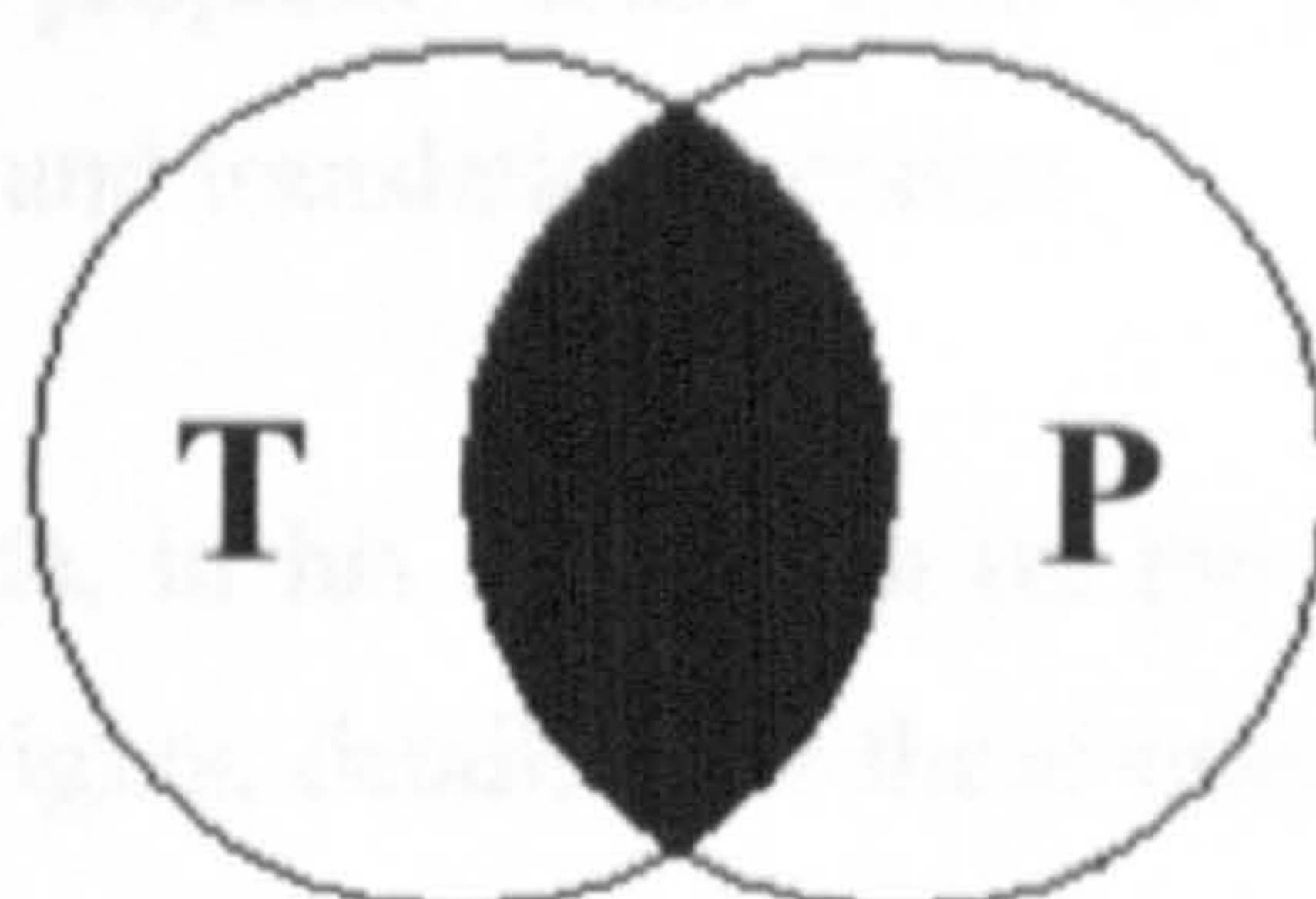


Figure 1

In Figure 1, the black area denotes the unwritten physical and performative interpretation of the text, or in the words of Pavis, the *mise en scène* (Isaacharoff and Jones, 1988, pp.86-93) of a text performed in its original language and culture. As such, it is possible to develop this theory with regards to this relationship in association with the translated text (Tn) in the following way:

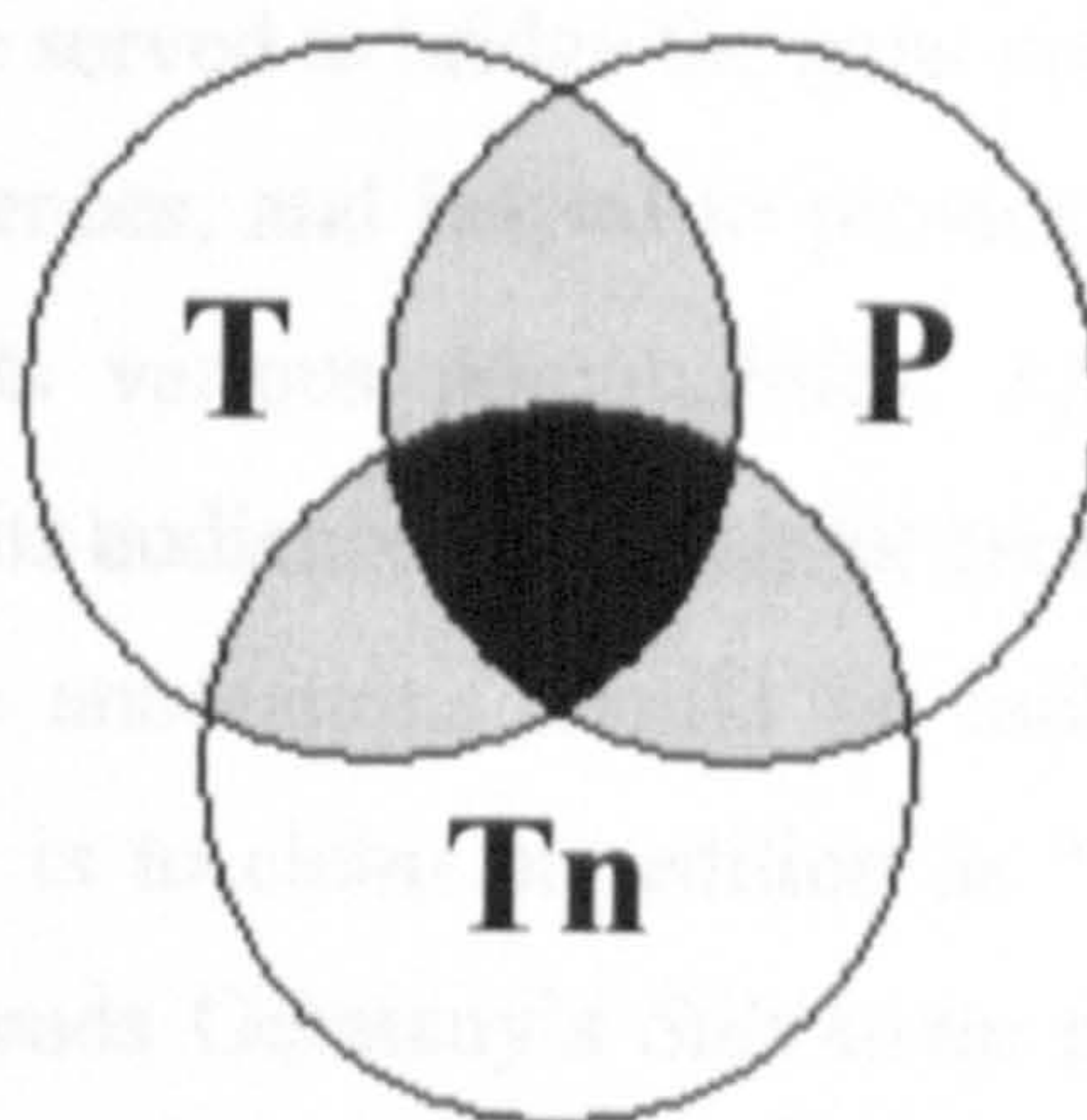


Figure 2

In Figure 2, as in Figure 1, each element of the creative process, of translating a text from the original to the target stage, is given the same importance and again the black area indicates the *mise en scène*. However, in the latter diagram the addition to the interpretative process of the third element of translation (Tn) significantly reduces the

relationship between the original written text and the translated performance. The grey areas in Figure 2 indicate the possible losses in the *mise en scène* of a translated text. However, it is my contention that suggestions made in an accompanying set of dramaturgical rehearsal notes could cover these grey areas and, therefore, assist those involved in the process of interpretation from page to stage.⁶⁶ Törnqvist is not alone in his beliefs, and the following brief examples of similar hypotheses clarify that, although a moderately controversial proposal, some form of annotation is accepted as a possibility by several writers and translation theorists.

For example, Anthony Meech, in his discussion on the political symbols chosen and used by East German playwrights, details how these must be “explained to a reader in footnotes and will be lost in a stage translation” (Meech in Upton, 2000, p.132). Moreover, as mentioned earlier in this chapter, Samuel Beckett, a bilingual writer and director renowned for wanting strict precision in productions of his work, also recognized the need for making notes when transferring his many plays from one culture to another. Advising directors and directing his plays himself was, for him, never sufficient, and his annotated texts and production notebooks were often used respectively as ‘prompt copies’ and additional assistance for the interpreter.⁶⁷

Annotated texts such as these served to bridge the gaps mentioned previously, caused by cultural and theatrical differences, and helped to provide the interpreters with a wider picture of the script and its various potentialities. As a result, the texts evolved according to the culture and its audience, and without breaching copyright laws. Indeed, Knowlson argues that these annotations should be included in any new edition of Beckett’s plays if the editor is to claim his edition as “an accurate, up-to-date text”. Moreover, Knowlson commends Germany’s *Suhrkamp* publishers for recognizing the changes made in the Schiller Theater productions in Berlin and providing an “accompanying revised text” (Knowlson, 1983). Unfortunately, it must be assumed that Beckett’s work receives this treatment, where Pinter’s does not, because of his superior standing in the theatre world, as well as his direct involvement in the productions.

⁶⁶ Appendix 2, entitled “Annotated dramaturgical notes” (10.2), shows how such a pre-rehearsal annotated text might look for the German producer of Pinter’s *The Birthday Party*.

⁶⁷ See Beckett (1970) and Knowlson (1980).

However, given Pinter's recent Nobel Prize, as well as the general consensus that such annotations aid the interpretation, this should not be the case.

Klaudyna Rozhin, in her paper "Translating the Untranslatable" (Upton, 2000, pp.139-49) also believes in the need for annotation and advocates the provision of "a glossary as well as some historical information, [...] to create a 'manual' to the play for potential directors and actors" (Rozhin in Upton, 2000, p.140). Her intention is that this guide will help retain the cultural context of the original by allowing the director and actors to have a "thorough understanding of the play and a detailed knowledge of its cultural background [enabling them] to draw the audience into the world [of the characters] by giving it a real-life quality" (ibid., p.149). Rozhin furthers her argument by claiming that the 'glossary' should form part of the theatre programme, but given that the playtext is written primarily for performance, there is no real need to confuse the audience with such an overload of information. In any case, as she rightly points out, there is no guarantee the audience will either read or understand such notes, and therefore, the 'manual' should remain in the hands of the director, dramaturg, actors and designers, simply as a potential aid to their fuller interpretation.

Upton states that "[a] theatre translation has above all to function within the immediate context of the performance – without annotation or editorial commentary" (Upton, 2000, p.2). Indeed, wordy or unnecessary explanations in the performance of the translation would prevent a polished production. However, during the rehearsal process, if there are potential misunderstandings, between the culture of the original and that of the target audience, or if there are several possible foreign 'equivalents' which could be used in the translation to convey the same idea, a level of annotation would be no more of a hindrance than the usual debates between director, dramaturg, actors and designers.

Indeed, in the English Faber and Faber 'Educational Text' edition of Pinter's *The Birthday Party* (edited and with an introduction by Dr Margaret Rose, 1993), substantial notes are included which go into great detail. The promotional statement on the book cover of this edition claims it has been compiled especially "for students of Pinter's work and readers interested in the history of the play and its position in the context of

Pinter's work" (Pinter, 1993). As such, it rightly suggests that an English director or actor, when initially reading the play, will 'study' the work and may relate their interpretation to their existing knowledge of the playwright. Moreover, it is highly possible that they would use such an edition to inform themselves about the context of the characters and the situation. The same is also true of German interpreters.

2.6.2 The case for annotation in German playtexts

Given Suhrkamp's lead example, the introduction of annotated theatre texts should be a particularly valid one in Germany, because current funding for theatre is constantly reducing with the falling economy. As a result, increasingly fewer theatre companies are able to afford previous 'luxuries' such as a dramaturg solely responsible for researching the source text, and any of its unfamiliar linguistic, cultural or symbolic aspects. (Over half of the productions used as case studies for this thesis did not employ a dedicated researcher such as this). Equally, study aids, such as those provided in the source language are few and far between in translated works. This being the case, the annotated text, in the form of a collection of both the translator's own notes and those of academics, as well as research done by individual theatre companies into aspects which occur during their rehearsal process, would revitalize old translations, and create a better foundation for subsequent interpreters of subjective foreign versions.

Considering the previous comments, and the overall debate regarding the notion of an annotated rehearsal script, it appears that a solution to the problem of outdated translations, which often fail to cross the linguistic, cultural, historical, social or theatrical divide, has been found in theory but has yet to be put into practice. Furthermore, as even Beckett has endorsed the publication of his own workbooks, it seems unlikely that this proposal would be anything but welcomed by other playwrights. Moreover, as Pinter regarded Beckett's advice and criticisms of his own work as honest and useful, it seems highly possible that he would not object to such brief analyses being used to interpret his works on foreign stages.

Littau notes that “[a]ny translation of a dramatic text which was written for performance will have to make appropriate allowances for the ‘performance element’ (Littau, 1993, p.56). As such, she intimates that the author (or translator) must be prepared for changes to be made to the text once it is introduced in the rehearsal room. Moreover, although Knowlson has pointed out the difficulties of recording the details of changes made during the rehearsal process and recognizes that each production will emphasize different aspects, he indicates that the annotations are essential, particularly in the work of Pinter. The input of the actors, designers and technicians, as well as the director, dramaturg, and, if possible, the translator and original author, would create a collection of dramaturgical rehearsal notes, which would inform the interpreter of the script, allowing for a more rounded characterization and visual interpretation, as well as encouraging more well-founded productions.⁶⁸

To a certain extent, Bassnett’s ideal follows this premise: “the translator will collaborate with the members of the team who put a playtext into performance [but will] still not be expected to produce an hypothetical performance text or to second guess what actors might want to do to the translation once they start to work with it” (Bassnett and Lefevere, 1998, p.106). However, although this model will go some way to solve issues mentioned previously in this thesis, it does not take into account problems which occur with already existing translations. In these cases, multiple updates are often too costly to be realistic, and, therefore, only two possible solutions can be proposed; either a native-speaking dramaturg is employed to assist rehearsals and to create a set of synonyms/annotations which would subsequently remain the sole property of the producing theatre and its company, or a document is produced alongside each foreign production, which outlines any linguistic or performative alterations which the company felt were necessary, as well as their reasons for making them. Clearly the first option would be costly and does not assist in the overall revitalization of the translation as the rehearsal findings are not published. As such, the second proposal is preferable and would benefit all parties in the creative process. In this case, additional and unnecessary administrative work would be avoided for the publishers if they were to exploit the

⁶⁸ It is my hope that a collection of Pinter’s ‘international’ performance material, similar to Beckett’s at the University of Reading, will be sponsored in the near future.

ever-increasing and widespread use of modern technology by distributing the official translation in CD format. This CD would need to be write-protected, but could include an extra “Forum-style” ‘folder’, which would be freely accessible to each theatre company, in which discussion points could be broached, suggestions could be added and ideas could be shared, and then all this information would be sent back to the publisher. Using such a system, each target interpreter would be in possession of a translation document which may go some way towards bridging the gaps created by different cultures, societies, times and theatrical conventions. As a result, the director, dramaturg, designer and actors could create a more three-dimensional production based on decisions whether to acculturate, domesticate or foreignize certain words or ideas, and would be able to relay similar dramaturgical advice to theatre companies subsequently in rehearsal, in the form of a constantly evolving published record of possible interpretations.

Although, at first reading, this solution sounds idealistic, it is preferable, both economically and theatrically, to ‘correcting’ or modernizing earlier or otherwise stilted translations, and provides subsequent interpreters with a fuller picture of the original text. As a result, the playwright’s work would be better communicated, the translator could also protect his ‘style’ within the written translation, and, most importantly, the target interpreter would better understand the range of possibilities created by the original. However, a disadvantage of this technique is the fact that., if changes were required to be made to the script, a more tolerant and flexible copyright system would be required for the performance of translations.

2.7 *Copyright and script ownership*

Most European countries follow the Copyright Law set out by the Berne Convention for Protection of Literary and Artistic Works and the Universal Copyright Convention, and,

as such, adhere to these guidelines according to their national law.⁶⁹ However, different countries approach the stringency of these regulations with various levels of leniency, and, it is fair to say that performances of translated works often push the boundaries of the legal loopholes by adapting the script to their interpretation rather than vice versa.

With regards to the question of copyright within the area of performing translations, it is useful to observe some guidelines for directors and performers:⁷⁰

The play will be presented as it appears in published form and the author's intent will be respected in production. No changes, interpolations, or deletions in the text, lyrics, music, title or gender of the characters shall be made for the purpose of production. This includes changes or updating the time and place/setting of the play. In reference to changing the gender of characters, men will play male roles and women will play female roles. **Please note: each title is considered separately and whenever you wish to make changes to a script you must always request permission in writing. Not all authors/author's representatives allow changes to be made.

("Rights and Restrictions", www.samuel french.com)

Considering these "rights" in comparison to the guidelines for translators (cited earlier from the PEN handbook, 1999), it is clear that, from a copyright standpoint, directors are equally restricted when it comes to their interpretations. For example, in the PEN handbook, although both the work of the original author and translator are protected, the creativity of the latter is restricted to protect that of the former. Similarly, according to the terms laid down by Samuel French, the director is requested to respect the author's "intent". However, as exemplified by Beckett's own recognition of the need for changes, both these directives are too restrictive if the translation is inappropriate/poor/outdated or if an innovative interpretation is the goal of the director

⁶⁹ It is not my intention to delve into the complexities of copyright law in this section, as this is a highly detailed area. However, a simplified guide to these issues can be found in Michael F. Flint's *A User's Guide to Copyright* (Butterworths, London, 1990).

⁷⁰ These regulations are intended as one example of copyright or publisher restrictions, and not as the definitive rule. Each author will allow different levels of adaptation.

and his company. Moreover, current performance theory correctly argues that it is not possible to know “what the artist intended [because] sometimes, the artist did not know either” (Yifeng, 2003, p.28). In the case of Pinter, this is particularly valid as he freely admits that he cannot clarify the ambiguities he has created, and that the final meaning of the play is only created in the interpretation of the individual audience member.

With this in mind, and given the difficulties of translating and performing the culture of the script, it becomes increasingly unclear who owns the rights to the foreign performance text. Naturally, it is usual to accredit the original author and each separate theatre group with the success of their interpretation. Moreover, it is also often the case that the translator is completely omitted from the theatre programme, as well as reviews of the performance, and this indicates a complete lack of ‘respect’ for his role in the process. In contrast, the sometimes lax approach by the director to the original source text, results in a radically adapted interpretation of the work, which is often still attributed to the original author. As such, this shows that the rights of both the translator and the author are also often of less importance than that of the production team.

Defenders of the priority of the drama text tend to protest against significant changes of it in the performance text, arguing that such changes can only spoil what has been designed as an autonomous work, in which the various parts interrelate. Defenders of the priority of the performance text argue that, since the play text is merely a blueprint and since the transposition from book to stage means a transference from one semiotic system to another, the difference is so great that the performance text can better be considered an autonomous work.

(Törnqvist, 1991, pp.3-4)

Clearly, the first view described here by Törnqvist is rather dated in terms of today’s experimental theatre. Moreover, as Törnqvist argues, modern directors often expect to be permitted to make changes and updates to ensure their vision is clearly and successfully presented to their target audience. However, copyright laws, although

reasonably relaxed in some countries such as Germany, are still not flexible enough for such changes. Surely then, it is time to accept that many original authors would prefer to allow slight alterations to their work if it ensured a better-founded and timely representation of their work.

Finally, it is Benjamin who recognizes the need for a more flexible approach overall, when he observes that “a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life” (Benjamin, 1970, p.71). As such, he correctly implies that the ownership of the text is less important than its sustained existence. As such, all interpreters of a text (including the translator and the actor) have a right to create and claim their own version, as long as they never fail to recognize and acknowledge their source – the original author.

2.8 *Conclusion of Chapter*

As the act of producing a play is, by its very nature, a matter of translation, and, similarly, as translation is a form of artistic and interpretative creativity, it might appear at first that theatre translation is a well-matched combination of disciplines. However, unfortunately, this does not prevent a range of complex issues and contradictions from occurring in the course of transferring a theatrical text from one language, culture and theatre to another. Moreover, it is clear that, over several centuries, these hurdles have engendered a wide variety of perspectives and methods, and, as has been discussed here, the process of theatre translation still has no definitive approach.

For example, Venuti believes that although translation unavoidably interprets, domesticates, reconstitutes and transforms the text, these processes do not necessarily result in a negative outcome, but could, in fact, help to prolong the life of the source material. However, this attempt at improving the survival of the script should never be at the risk of replacing the original altogether or prevent the voice of the original author from being heard. Furthermore, Espasa and Upton believe it vital to recognize and

recreate the ambiguity and theatricality of the writing and, in concurrence with, among others, Pavis, Littau, Nagy, Quinney and Snell-Hornby, propose that the task of theatre translation is an holistic one. As such, these scholars advocate that the translator should not just concentrate on the linguistic or cultural aspects of the original script but also reflect the performative elements of the text within their version, by attempting to be aware of as many potential interpretations as possible. However, in contrast, Bassnett believes that the “performability” of the text is unqualifiable and, therefore, that the translator, like the original playwright, should leave the theatrical interpretation to the director, his ensemble and the target audience. Indeed, if performability is taken to mean that the words in the script are speakable for the actor and that they imply the same potential significances as the original, then creating a performable script is virtually impossible because of the constantly changing nature of cultures and language.

To a certain extent, all of the theories presented in this chapter have some validity within the process, and, as such, no one theorist has discovered an ultimate solution. Firstly, with regard to the four different approaches to the cultural and linguistic aspect of theatre translation (literalization, naturalization, foreignization, and acculturation), given that the first option is rarely used in a pure form, the translator is left with only three possibilities. Of these, only naturalization allows the director and his target audience to sit back and enjoy the play with very little additional effort with regards to interpretation, and, as such, it is unsurprising that the majority of theatre translations use naturalized language to make the text intelligible. However, such an approach can lead to high levels of adaptation which are then credited to the original author by the unwitting interpreter. Moreover, when naturalization fails to provide an appropriate substitute in the target language, foreign references are retained which can confuse the audience. Indeed, foreignization can also lead to problems, specifically parodies in the performance, and acculturation, although another inclusive method, may consign too much of the responsibility for decoding on the target audience.

Secondly, it appears that three options exist for creating an effective translated performance text: either the translator is the sole creator of the written script, or he provides a playwright-translator with a literal version from which they both work to

adapt it appropriately for the target audience, or he accepts help from a theatre ensemble and its director to improve the performability of the play prior to its official publication. As such, in concurrence with Bassnett, the first choice is almost impossible, as translators are rarely theatre experts and cannot be sufficiently well-informed in all aspects necessary for this approach. Furthermore, the result of the work from the alternative playwright-translator is often so far removed from the original text that it is usually better described as an adaptation. This is mainly due to the fact that his primary concern lies with the speakability, theatricality and performability rather than linguistic accuracy, and, although it might be claimed that this method better conveys the original spirit of the text, as with other approaches, it still does not avoid the problem of losses, gains and ambiguities which need explanation for the interpreters.

Clearly the most satisfying solution to this problem is to encourage more contact and collaborative work between the original author, publishers, translators, *Intendanten* and theatre companies, as early as possible in the process of the translation. However, although this has been achieved on occasion, these isolated examples are short-lived because it is generally considered too costly, time-consuming and problematic an option to organize. Moreover, it does not allow for improvements in a theatre translation which already exists, and which may require modernization or correction.

Unfortunately, none of the solutions above seems to be perfect, and yet such interpretative dilemmas are faced by the translator on a regular basis. As such, the provision of annotated dramaturgical notes are not simply useful but crucially necessary to explain cultural implications, ambiguous language, differences and elements of the original which never 'reach' the sometimes unwitting director or his audience, and to suggest alternative synonyms and possible modernizations. Moreover, although these notes would not replace or remove the translator's responsibility for making the text as performable as possible, they would go some way to bridging the gap between the original text and the translation by allowing him to explain his choice of translation (by comparing it with the original and previous translations, if appropriate) and even to suggest alternatives for the director, dramaturg, designer and cast of the subsequent productions. Finally, given a more flexible copyright system, these notes would begin a

discursive process between all parties, which would be ongoing, as the interactive 'document' would be used as another 'voice' during the inevitable analysis of the rehearsal process, and would be added to voluntarily by each theatre group. As a result, the theatre translation would constantly evolve and modernize, while still retaining its original format in the form of the written translated text. Indeed, as I have indicated in this chapter, many playwrights, directors, theatre scholars, theatre translation theorists and translators alike, have advocated the use of some form of annotation, and as such this future method cannot be ignored.

Finally, Quinney's comparison of "the practices of translation and psychoanalysis" (ibid., p.114) aptly concludes this section of my thesis because it can equally be extended to the processes made by the interpreter of a dramatic text.

[An] analyst must try to resist the impulse to correct or rectify the story [their] patient is telling. Likewise the translator must guard against suppressing what the original was trying to say. [...] The analyst, like the translator, operates as the arbiter of correspondences between worlds, ideas and languages. [...] Analysts are called upon to translate the unconscious as a set of symbols that underwrite dreams, symbols that represent the subject's repressed wishes, wishes that in turn manifest themselves in symptoms to be deciphered and then eradicated. Translators engage in the endless pursuit of symbols (signifiers) in order to reinscribe the original message in the target system.

(Quinney, 2004, p.114)

In a sense, because the director, designer, and performer of a playscript are analysing the interpretation of the translator, they are actually performing the role of the patient who reinterprets the advice given to them by their analyst who has already analysed the *symbols* of the original message. More often than not, the already weak patient will trustingly act upon the advice given with little questioning of the analyst's professionalism. Similarly, members of a theatrical production team, who are rehearsing a translated text, often take the advice of the translator without deliberating over its

accuracy, validity or appropriateness for a performance in the target culture. Moreover, in the same way that friends and family of a badly informed patient would worry about subsequent uncharacteristic changes in their loved-one's behaviour, so too would an audience find an inappropriate performative interpretation of a script confusing to understand. Unlike the patient's family, the audience have no option for second opinions, unless they are fortunate enough to watch either another translation or another production of the same play. However, the provision of a dramaturgical rehearsal text, to which comments and alternative viewpoints could also be added, could provide continuity within the interpretation and a useable 'logbook' of case studies for subsequent production teams.

3 - Chapter Three

Translating Pinter's culture

[O]f all contemporary British dramatists only Pinter manages to be topical, local, and universal – to combine the European Absurd with native wit to create a record of common inevitability.

(Hinchliffe, 1976, p.165)

Hinchliffe's view suggests that Pinter's writing is easily transferable to any European stage, culture and language. However, it must be remembered that Pinter's persistent questioning of common human existence comes definitively from an English standpoint. Moreover, it is important to recognize that opinions of typical 'Englishness' differ quite considerably; English audiences have the ability to observe Pinter's style with an innate understanding, whereas foreign interpreters can only examine it with a critical eye. Equally, English interpreters will recognize (and dismiss if necessary) those elements of Pinter's language or setting which are now considered dated or clichéd, whereas a German theatre might represent these as respectively still current or absurd. As a result, the term 'typically English' is contentious, but for the purposes of this thesis, refers to a generalized and often stereotypical view based on the German audience's rather anachronistic perception of England, its culture and its people – rather like an American's view might be that all English businessmen wear bowler hats and carry a briefcase and a rolled umbrella.⁷¹

It is indisputable that Pinter uses his own culture as the basis for a great deal of his writing, and this chapter identifies specific areas where his 'Englishness' causes confusion in foreign interpretations because of the difficulties of transferring it to a

⁷¹ Zadek's production of *Mondlicht* (April 1995, Thalia Theater, Hamburg) is a good example of such misrepresentations of England – see section 1.3.4.5 of this thesis.

foreign stage. Linguistically, too, Pinter's 'Englishness' poses some problems, as differences between the two languages continually challenge the translator. As such, Pinter's distinctly English perspective, not only influences his humour, choice of character and social situation, but also his style and approach to writing. Furthermore, his use of a very distinctive language includes English registers, clichés, accents and dialects, colloquialisms, double meanings, speech patterns and rhythms, and references to specifically English ideas.

All these aspects of Pinter's work are steeped in his country's culture, society and history. Therefore, as suggested in the previous chapter, it is important that the translator reflects an understanding of these references, as well as a consideration of the playwright's specific and often very political opinions of England's constitution and temperament. Consequently, it is the translator who must research these contexts and influences in Pinter's writing, determine the foundations of the author's stylistic approach and then decide how best to incorporate them into the target version.

3.1 The influence of categorization

As implied in the first chapter, pinpointing Pinter's genre is a difficult task, but for a translator, deciding how to categorize the play provides a secure linguistic context for the transfer of a script from source to target stage. Given that theatre translations are improved when the translator puts himself in the position of the target audience, it follows that he must consider potential reactions to particular styles of writing. The success of his translation is dependent on the success of its performance, and, therefore, he must also take into account which stylistic approach to the original will be more favourably received. An emphasis on comedy, tragedy, farce, nihilism or menace would clearly influence decisions which he faces when attempting to find suitable alternatives in the target language. In Germany, he has the added difficulty of comparing him too closely with other German-speaking writers of the time, such as Günter Grass, Wolfgang Hildesheimer or Tankred Dorst, and, above all, he must avoid the general and misplaced view that Pinter's writing belongs in the Absurdist category: "[Harold Pinter

ist] einer der vielversprechendsten Vertreter des Theaters des Absurden im englischen Sprachraum" (Esslin, 1965, p.219); "Seine geistige Prägung hat Pinter durch die Philosophie und den Stil der Literatur der Absurden erhalten" (Mennemeier, 1976, p.159). Clearly, if German directors independently choose to present Pinter's works as Absurd, this is within their rights as interpreters. However, it should be made clear somewhere in the translation text that this singular view does not recognize Pinter's multifarious approach.

Unfortunately, despite the fact that the more recent translations do not emphasize one style over another, German directors are still inclining toward the Absurd, arguably because of the continued existence of linguistically stilted or culturally bizarre translations. For example, Gerd Böckmann's 1995 Absurdist production of Thiem's 1969 translation of *Der Hausmeister* at Munich's Werkraumtheater, was judged by Joachim Kaiser of the *Süddeutsche Zeitung*, as lacking contemporary worth and humour:

So hatte man im Werkraum-Theater, aller dankenswerten 'Intensität' zum Trotz, sehr viel Zeit, darüber nachzudenken, warum gerade dieses Stück wieder ausgegraben werden mußte. Wenn schon ausprobiert werden soll, dann sollte man doch eher mal wieder Friedrich Hebbel eine Chance geben, oder Anouilh, oder Giraudoux, oder dem jungen Brecht. Oder Georges Feydeau, dessen Komödien mindestens so 'absurd', aber unendlich witziger sind, als Pinters 'Hausmeister'.

(Kaiser, *Süddeutsche Zeitung*, 27 February 1995)

It is unknown whether Thiem regarded Pinter as an Absurdist, or if this affected his approach to the translation. However, a significant proportion of performances of his German versions of Pinter's plays have led to interpretations in this style. (For example, Kruse's highly Absurd adaptation of *Der stumme Diener* in Bochum, which used Thiem's translation of 1961 - one of the few Thiem translations which has not been *durchgesehen* or *durchgearbeitet*: 'reworked'). With this in mind, it is likely that

directors of weak or poor quality translations prefer a radical interpretation to a stilted and humourless performance as this appeals more to the modern audience.

Since the Böckmann production, Michael Walter has translated *The Caretaker* and greatly improved the earlier version, creating a more fluent and colloquial performance script. As such, contrary to earlier productions, performances of Walter's version have been more realistically interpreted. Although these resulting interpretations could be attributed to changing styles, or the move, in some German theatres, away from outdated movements such as Theatre of the Absurd or Theatre of Menace, it is also a plausible and valid argument that the more easily performable style of Walter's translation, and the subsequent successful productions, are the result of the modern translator's clearer understanding of Pinter's individual genre. As such, it is relevant to argue that many of the earlier Thiem translations urgently require some form of modernization in light of developments in the understanding of foreign culture, theatre translation, performance techniques and theatrical trends, if they are to succeed on the modern German stage.

However, with regard to settling on a context for Pinter's work, it is important that the modern translator also recognizes whether the potential audience will receive the play better in a modern or a classic style. As such, he needs to decide if the play should be translated into a style of German equivalent to the time of the original, or one which uses more contemporary colloquial and idiomatic speech. Generally speaking, regardless of a linguistically accurate translation, dated language conveys a stilted quality on a modern stage. (My case studies later in the thesis show that many directors and performers in today's German theatre have found early translations of Pinter's work too stilted, and, as a result, have altered them more than contemporary editions). However, in contrast, current styles of speech can be equally inappropriate to works written in the 1960s or 1970s, as they are not compatible with the tone or situations of the original. Moreover, despite the possibility that the translator has an expert knowledge of the foreign culture, language and theatre, it must be recognized that these aspects of the writing are susceptible to trends. As such, the ever-changing nature of the play prevents a 'perfect' modern translation which would maintain its currency

indefinitely and compels the translator to decide either to leave rejuvenations to the interpreter (by way of remaining as neutral as possible in his use of language), or to update the language and provide a note for the potential director explaining his modernizations.

Similarly, the translator needs to consider how the audience might receive the cultural, social and historical aspects of Pinter's writing, which, on the whole, are firmly based in his English roots. The following sections, of this chapter will describe and discuss the specifics of Pinter's Englishness from the point of view of his writing style, settings, characters and language, and how these elements affect the translator's decision to acculturate, foreignize, naturalize or literalize the target text.

3.2 *Cultural, social and historical difference*

Where there is a certain spirit which reaches toward fundamentals in the human condition, the play is more likely to survive a foreign environment. Which simply implies that beneath the varieties of different etiquettes, social communication, local habits and conventions, there is a common humanity, a reassurance, *but only up to a point.*

(Arthur Miller, 2003, p.6, my italics)

The cultural context of the play is a framework built of objects, processes, institutions, customs and ideas, particular to one group of people, among which the play is set.

(Rozhin in Upton, 2000, p.139)

Fundamentally, both Miller and Rozhin are correctly clarifying the same issue – that despite commonalities of human nature which are not restricted by cultural differences, the setting, characters and ideas of the play are generally based in the source culture, and, as such, cause problems for the translator and his target audience. This is

particularly true of Pinter's plays in German production. Indeed, Gerd Vielhaber, in developing his review argument on the German premiere of *Der Hausmeister* (Düsseldorf, 1960) expressed a concern that both his, and the audience's poor initial reaction to the production, may have been as a result of a misunderstanding: "eine Frage der deutschen Mentalität?" (Vielhaber, *Hamburger Abendblatt*, 1 November 1960). To a certain extent, his suspicion was correct, because, as the previous chapter indicated, transferring every possible aspect of the original source text into the translation is impossible. Moreover, it cannot be expected or assumed that the target audience will understand the play completely, when native audiences may also miss details of the original. However, some foundation for Vielhaber's opinion can also be attributed to the generally poor quality of the German version available to the interpreter at that time, which included misunderstood theatrical and cultural differences, as well as mistranslated words, sentences and entire ideas.⁷²

Such errors may be caused by the fact that, where the original playwright often assumes that his native audience will understand cultural, historical or social references, the translator is often unaware that these moments require more explanation in the target language. For example, although Batty describes Pinter's work as "universally applicable", the plays often include references specific to English culture, such as the character names in *Mountain Language*, the "cricket metaphors and paraphrases [of] Shakespeare's *Hamlet*" from Nicolas in *One for the Road*, and the setting of the Dorset coast in *Ashes to Ashes*, which serve as "a warning of how the persuasiveness of ideological conviction can have consequences much closer to home" (Batty, 2001, p.113). However, England is clearly not 'home' for an audience in Germany. Therefore, once such references are transferred to the German stage they will be perceived by the target audience as 'foreign', which may, in turn, distance the viewer from the universal significance of Pinter's plays.

Indeed, what is considered 'typical' in England or English is not always typical in German(y), and, equally, 'otherness' in one country may not be extraordinary in another. For example, the issue of Irish resentment against the British in *The Birthday*

⁷² See section 1.4.1.1 for some examples.

Party, is 'closer to home' for an English audience than for theatre-goers in Germany, especially in the light of subsequent IRA violence, whereas, in contrast, Goldberg's Jewishness may appear more threatening to a German than to an English viewer. Moreover, despite Pinter's attempts to 'warn' his audience of potential atrocities on their own doorstep, the repression of an unspecified country conveyed in *Mountain Language* may be viewed quite objectively in England, whereas a German audience will quickly recognize similarities with their own country's history and the horrors of the Nazi or Stasi oppressions. Similarly, when the powerful interrogator Nicolas in *One for the Road*, asks the boy Nicky if he would like to become a soldier, the German audience may equate this to the common practice "for dictators to make soldiers of the orphans of victims, replacing their extant family structure with an all-providing patriarch in the form of the state" (Batty, 2001, p.103) or, at very least, the enforced recruitment of abandoned or orphaned children into the Hitler Youth. As Batty explains: "[A]ny member of the audience who picks up the possible subtext to Nicolas's question to Nicky might experience a shudder at the ignominy of the absolute power at work here" (ibid., p.103), but it is more likely to be 'picked up' more immediately and significantly by a German.

One solution to this problem could be to emphasize the Englishness of the play to ensure the target audience understand that it conveys an English perspective. However, this can also create theatrical barriers. For example, one German production of Edward Bond's *Saved* which attempted this form of foreignization, caused the audience to watch "with a certain aloofness" – perhaps because they felt that the play did not 'belong' to them and, therefore, they were distanced from the outset, watching "without any deeper concern" (Scolnicov and Holland, 1989, p.203). Another alternative is to naturalize the cultural aspects, but this would remove a central factor of Pinter's style. The only solutions, then, are either to acculturate the text, or to translate it literally, both of which options, without sufficient explanation for the interpreters, could lead to parody on the part of the production team or misunderstandings on the part of the target audience. As such, the translator's only real option is to choose the approach he feels most appropriate and then annotate his text for the director in the hope that further detailed

explanation will prevent misrepresentation and subsequent misinterpretation by the target audience.

Furthermore, such cultural differences and hurdles extend beyond the subject matter of the plays, also embedding themselves in the theatrical styles used by Pinter. For example, in terms of the tragicomic genre in which Pinter writes, this style of humour is still relatively unfamiliar in Germany, with many directors emphasizing one aspect of its duality over the other. Indeed, as German theatre usually limits itself to either high drama or accessible comedy, the audiences are rarely prepared for such combinations.

3.2.1 Translating Pinter's humour

Humour can be described not simply as culturally specific, [...] but also as rooted in the particular languages in which literatures are written [...] the basis for [each culture's] laughter can never be exactly the same.

(Venuti, 2002, p.16)

Venuti, here, describes a problem which German translators of Pinter's work will often find, as German and English senses of humour are notoriously different. Indeed, in the early 60s Henning Rischbieter, in a *Theater heute* article entitled "Blick auf die jungen Dramatiker in England und Deutschland" argued that although both countries were producing too little "poetisches Drama" at the time, Germany had lost its linguistic "Genauigkeit und Schmiegsamkeit" and that England, and specifically John Osborne, Shelagh Delaney and Arnold Wesker were writing "bedeutendere, gewichtigere, dichtere realistische Stücke [...] als ihre gleichaltrigen deutschen Kollegen" (Rischbieter, *Theater heute*, January 1961, p.55-6). Moreover, in discussing Pinter's *The Caretaker*, Rischbieter emphasized its "englischer Realismus und englischer Humor, sprachliche Subtilität [...] und Chaplinade", and, in comparison, lamented that the German "Humortradition [ist] eher dünn" (ibid. p.56). It is, therefore, unsurprising that in a review of the German première of *Die Geburtstagsfeier* in 1959, one critic regretted

the loss of Pinter's "pantomimisch-skurilen Stil [...] eine spitze doppelbödigzynische und ein durchgehend tragisches Lachen auslösende Dialogführung" (Wanderscheck, *Hamburger Abendblatt*, 16 December 1959). Moreover, in a 1962 production of *Der Hausmeister* in Flensburg, Klaus Hoffmann discussed how "so wenig Realismus, so wenig Komik" created a "'gründlich-deutsche' Inszenierung" (Hoffmann, *Theater heute*, November 1962, p.38).

Such views are no less true today. For example, in an article discussing the empiricist nature of the English sense of humour, Antony Easthope rightly claims that some of its main features are "irony, understatement, concern with self-deception, [and a] preference for the eccentric" (Easthope, 2000, p.60). Furthermore, Albert-Reiner Glaap, in his paper "Warum englische Komödien Deutschen oft so fremd sind", explains to his presumably mainly German readership, that "die Engländer von den feinen Nuancen ihrer Klassengesellschaft geradezu besessen sind, die sich in ihrem Humor spiegeln", and describes English comedy using, among others, examples such as "den Humor der englischen *music hall* [...] den verbalen Gag, den unterschwellig zündenden Einzeiler, das subtile Wortspiel" (Glaap, 1996, p.203).

Given such principles, it is easy to see why Pinter is often regarded as a playwright with a typically English sense of humour, in which the comedy "is inseparable from audience discomfort" (Diamond, 1985, p.20). Moreover, as Glaap also implies that Germany does not regard these types of comic theatre as highly as in England, it is unsurprising that Pinter's comic style is difficult to transfer to the German stage and its audience:

Englischer Humor ist ohnehin für Deutsche schwer verständlich.
Wenn man unvorbereitet (wie ich) in dieses Stück geht, braucht man
ziemlich lange sich darauf einzustellen: und dann ist es schon zu
Ende.

(Audience response to a questionnaire compiled and distributed by
this author at the Pforzheim production of *Der stumme Diener* in
2003)

Indeed, Pinter's 'Englishness' often creates a barrier to the translation on to the German stage, because of both cultural and linguistic differences between the two countries; for example, in a review following the German première of *Eine Nacht außer Haus* (*A Night Out*) in Konstanz (October 1962), Elisabeth Brock-Sulzer mentions how "[d]as Nette ist eben eine allgewaltige Kraft im englischen Leben", and how "[d]iese englische Avantgarde hat ihren besonderen Ton" (Brock-Sulzer, *Frankfurter Allgemeine Zeitung*, 8 November 1962). Furthermore, Friedrich Luft, in his review of Schweikart's 1972 Hamburg production of *Alte Zeiten*, claimed that the play is "mit all seinen Wurzeln und Assoziationen ganz englisch. Wer nicht, sozusagen, das London der fünfziger Jahre noch im Blut hat, kann, was diese drei da so selig wie frustriert heraufrufen, gar nicht verstehen. Wie dann es spielen?" (Luft, *Die Welt*, 2 May 1972). Such reviews are unsurprising, given Glaap's belief that humour is a matter of national identity, and that on occasion it can even sometimes fail to transfer from one English-speaking country to another. Glaap, using reviews from productions of Ayckbourn plays throughout Germany, also claims that the main problem of transferring an English comedy to the German stage is predominantly centred on the issue of audience recognition of the *fremd*:

Die Überschriften der Rezensionen, erst recht diese selbst, zeigen, daß und in welchem Ausmaß englische Komödien hierzulande als 'fremd' empfunden werden. Die Textvorlagen sind fremd, und manche Inszenierungen tragen das ihre dazu bei, daß die Fremdheit noch verstärkt wird. Wer das Fremde versteht, erfährt den Spiegeleffekt des Wiedererkennens von Eigenerfahrungen. Wer es nicht erkennt, kann über das lachen, was an der Oberfläche geschieht, weswegen er oder sie womöglich auch gekommen ist, oder zieht enttäuscht davon.

(Glaap, 1996, p.207)

It is clear, in this case, that there is a similarity between the reception of Pinter's and Ayckbourn's humour in German production in that the target audience needs to understand or recognize the significance and/or context of the source humour if the

overall comedy of the play is to be successful. As such, Ayckbourn's plays are produced considerably more often in Germany than Pinter's,⁷³ because whereas Pinter's dark humour is generally considered to be complex, menacing and linguistically based, Ayckbourn's farce is slightly more inclined toward dark yet physical comedy. Given that the latter style is more popular in Germany (Glaap mentions here the phenomenal success of *Dinner for One*)⁷⁴ it is clear why, on the German stage, Pinter's plays are less easily understood or interpreted than those of Ayckbourn.⁷⁵

Such misunderstandings have also caused many German directors and actors to convert the humour to suit their needs rather than trying to convey the foreign, but, in so doing, have caused significant changes to the comedy and its important subtextual tragedy. Pinter's humour is often not only found in the words themselves, but also in their implied tone, which often transforms the comedy into a powerful and telling tragedy.

3.2.1.1 Tragicomedy

[W]hile Pinter is always enjoyed in the theatre as a distinguished writer of comedy, it is rare for any criticism to take this into account, [... he] uses laughter to induce a retroactive guilt as audience insecurity parallels that of his characters.

(Knowles in Raby, 2001, p.77)

⁷³ See the table in section 1.2.6 ("Current German Theatre") for a typical comparison of German production numbers of plays by Ayckbourn and Pinter.

⁷⁴ This sketch, filmed for German television in 1963, depicts James, a butler, serving his employer, Miss Sophie, at a dinner to celebrate her ninetieth birthday. Her four guests, however, are imaginary, and, therefore, James is forced to play the part of each of the characters, and, in so doing, also finds himself drinking their share of the alcohol. As a result of his increasing levels of intoxication, he becomes progressively more clumsy, and the sketch, in turn, becomes replete with slapstick gags including constantly tripping over the tiger rug or swerving round the table. Although relatively unknown in England, this sketch has become a New Year's Eve tradition throughout Germany, aired throughout the night on several television channels.

⁷⁵ Examples of such misunderstandings and superficial interpretations will be discussed in greater detail in the case studies.

A significant part of the success of a Pinter production lies in the symbiosis of tragedy and comedy, their balanced juxtaposition, and their comment on the confusing reality of human existence.

Indeed, Bernard Dukore's early analysis of tragicomedy (*Where Laughter Stops*, 1976) claims that although a "comprehensive definition of the nature and structure of the genre [of modern tragicomedy]" (Dukore, 1976, pp.1-2) does not exist, Pinter's works are an appropriate model of the genre:

The movement of a funny play to a point where it is no longer funny – where the comic nature of its characteristics ceases to be comic, where the audience stops laughing, where the nonfunny dominates – this movement constitutes the progress, conclusion, and effect of Pinter's distinctive tragicomedies.

(ibid., p.4).

Diamond, too, shows how Pinter, in the manner of an anti-fairy tale, appears to manipulate 'traditional' methods of humour in a disturbing fashion which "undercuts our laughter even as he invites it" (Diamond, 1985, p.12). Diamond explains that, in Pinter's plays, unlike in conventional comedy, there are no "happy endings [and his] parody is also skewed, revealing not only the mocking spirit we expect but also noncomic tensions we do not expect" (ibid., p.12).

However, such a style of writing is not always easy to transfer to the German stage and audience, as Albert Schulze Vellinghausen, indicated in his review in the *Frankfurter Allgemeine Zeitung* on the German première of *Der Hausmeister*:

Daß es atmende Wesen sind, nicht Allegorien und nicht verkleidete Götter, deren Verhalten im Zueinander Pinter mit Witz und mit tiefem Ernst hier zeichnet und in der Sprache entlarvt (womit er dann auch die Zuhörer trifft) – gerade das geht dem Publikum auf die Nerven.

(Vellinghausen, *Frankfurter Allgemeine Zeitung*, 4 November 1960a)

Moreover, Glaap also recognized that the average German theatre-goer is somewhat uncomfortable with the tragicomic genre:

Daß englische Komödien Deutschen oft so fremd sind, hat vor allem seine Ursache darin, daß die Koexistenz von *serious* und *entertaining* in ein und demselben Stück nach wie vor für ein deutsches Publikum eine Verstehensbarriere darstellt. [...] Englische Komödien leben jedoch von der Koexistenz komischer und ernster Elemente.

(Glaap, 1996, p.208)

This view is true of Pinter productions where German audiences have often been confused by their own rapid changes in response to the play: “Das ist das Stück mit zwei Akten, an deren jedem Beginn entzücktes Lachen aufklingt, an deren jedem Ende den Zuschauer das Entsetzen befällt” (Ziermann, *Die Welt*, 1 December 1975. Reviewing Boy Gobert’s production of *Niemandland*). As a result, the overall reaction to the production is often described as one of disappointment that the play was too elusive or demanding for a form of entertainment which is neither serious nor humorous: “Im ganzen eine saubere, disziplinierte und etwas phantasielose Inszenierung – das ist für Pinter zuwenig” (Lange, *Frankfurter Rundschau*, 19 December 1975); “Ein Zuschauer, der inzwischen weiß, daß er doch nie etwas Greifbares findet, verliert die Lust am Suchen” (Burkhardt, *Süddeutsche Zeitung*, 19 December 1975).

Therefore, one of the main hurdles for the German translator may appear to be to maintain the sense as well as the speech patterns and rhythms of the original script, and only then will the director be able to fulfil his role in the process by conveying the humour while simultaneously implying the tragedy. Indeed, if the humour is translated without the tragedy, or vice versa, the significance of the moment is lost and the German interpreter is again misled into receiving a one-dimensional and superficial meaning.

However, a bigger dilemma for both the translator and the director is that tragicomedy is often considered to be an English genre, as the humour contained within it is heavily ironic and occasionally sarcastic. Although the combination of these two aspects of comedy are by no means non-existent in German-speaking theatre, they are considerably less common than on the English stage, and are significantly best represented by Swiss playwright Friedrich Dürrenmatt (e.g. *Der Besuch der alten Dame*) and Austrian writer Thomas Bernhard (e.g. *Der Theatermacher*). Moreover, despite these eminent representatives of the genre, it is still true that some of the tragic undertones in Pinter's later plays may be too harsh for the German audience. For example, Batty notes the implication that the 'patients' in *The Hothouse* are in fact political prisoners (Batty, 2001, p.98). Despite the obvious comedy in this play, the abuse of these characters may be too close for comfort in Germany, given the history of such oppression in their nation. Therefore, it is most likely that a humorous approach to such an implication would be avoided in a German production, and the comedy would be restricted to emphasizing the absurdity of the situation rather than its potential reality. Again cultural barriers become the biggest hurdle of transferring Pinter's plays to the German stage.

3.2.2 English references

Pinter also uses personal experiences to highlight his writing, and although there are often strong references to his Jewish background and his love of Ireland, it is his ability to convey a truly recognizable England which dominates his style. As such, Pinter

constantly uses English references throughout his plays, which although apparently trivial in meaning, have connotations innately understood by an English audience, and, which create a familiar world. This can make translation very difficult, as German audiences cannot relate to these linguistic incidents in the same way, and, as mentioned earlier, their perception of English is often stereotypical and/or outdated. Recent interviews with audience members attending Pinter productions in Germany, have shown that there is no misunderstanding regarding the English location of the play, and, therefore, it could be assumed that German alternatives are rarely necessary. However, although German audiences may appear fully aware of the original setting, the English references which are spoken often become unnecessarily conspicuous in an otherwise subtle style of writing. Moreover, the actors sometimes misunderstand the relevance (or irrelevance!) of the English references, which, in turn, weakens the audience's belief in the world of the stage, and shatters the theatrical spell.

Typical examples of Pinter's English references are found in names of places, people and common consumer brands; games, songs, pastimes and rituals; attitudes regarding certain areas of the country (or other countries and their people), as well as statements regarding English lifestyles. In early translations, many of these references were misunderstood and mistranslated. Some were also naturalized, and others were ignored or omitted to avoid the issue altogether. For example, in Thiem's first translation of *The Caretaker*, "the North Circular" (Pinter, 1996b, p.13) was translated as "die nördliche Stadtgrenze" (Pinter, *Der Hausmeister*. Translated by Willy H. Thiem, 1961, p.iiia) and later changed to "den Nordring" (Pinter, 2001, p.81). Also, in his second translation, with Esslin, "the Great West Road" (Pinter, 1996b, p.6) was translated as "[die] West-Autobahn" (Pinter, 2001, p.76), and "Nag's Head" and "Angel" (Pinter, 1996b, p.30) as "Zum Gaulkopf" and "Engel" (Pinter, 2001, p.94). In contrast, recent translators have generally chosen to retain the foreign, but as the case studies will show, this translation method also creates problems for the performers.⁷⁶

Unfortunately, Pinter often chooses such references for their rhythmical quality rather than significance. As such, if they are transferred, their rhythm and tone often clashes

⁷⁶ See section 6.2.4 ("Product and place names") for a comparison of both techniques.

with that of the target language, and they acquire an over-significance, or, if they are translated, as above, the rhythm is generally lost altogether and their inclusion becomes almost completely ineffective. Moreover, many of the references also create humour through the audience's recognition of their familiarity or inappropriateness to the current situation or discussion. This comic effect is often lost to German audiences as the translator cannot include explanations of their culture-specific significance. In these cases, translators must decide whether finding a German alternative, which might imply a similar meaning for the target audience and ensure a more fluent and performable translation, is more appropriate than retaining the reference in its original form, which could cause potential misunderstandings or audience ignorance. Indeed, if he chooses the latter option, he must recognize that a poorly pronounced English word within a fluent German translation can easily break the audience's concentration, and with that the momentum of the scene. As such, he must be knowledgeable enough in performance skills and target audiences to decide whether an English reference is easily pronounceable for the foreign actor. Moreover, he is also responsible for communicating to the director the cultural significance, if any, of the original words and phrases, so that, if necessary, this, or a similar cultural meaning, can be conveyed to the target audience.

3.2.2.1 *Realia – cultural words*

Realia (from the Latin *realis*), are words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another. [...] Since they express local and historical colour, they have no exact equivalents in other languages and cannot be translated in the conventional way.

(Rozhin in Upton, 2000, p.140)⁷⁷

⁷⁷ Rozhin's definition follows Peter Newmark's detailed analysis of 'cultural words' in his chapter "Translation and Culture" in *A Textbook of Translation* (Newmark, 1988, pp.94-103).

Using the word *scones* as an example of English *realia*, Klaudyna Rozhin astutely explains how such words “are meant to create slide-like images in the mind of the reader or spectator” (ibid., p.144), and as such, communicate an immediate meaning to the audience which requires no further explanation.⁷⁸ Given this definition, Rozhin suggests several strategies for translating *realia*:

- Transcription (or transference), with a footnote
- Approximate translation
- Deletion
- Neutralization (similar to naturalization)
- Literal translation
- Contextual translation (a form of cultural adaptation)

However, in her research, she found that, used independently, each of these strategies had significant failings, and that the only solution was to combine them. Although she found that this method helped to maintain “the character and atmosphere of the text [...and ensured] that the target audience would understand the play” (Rozhin in Upton, 2000, p.142), it is my contention that combining techniques can be confusing for the audience. As such, it is better that the translator decides on one course of action but provides the director with a note containing alternatives and/or explanations for his choice.

In contrast, and ironically for the German translator, there are also occasional moments when Pinter, due to his Jewish connections, uses Yiddish *realia* in his plays. For example, in *The Birthday Party*, Goldberg uses the words or phrases “gefilte fish” (Pinter, 1996a, p.37), “Mazoltov!”, “Simchahs” (ibid., p.50), “Gesundheit!” (ibid., p.53), and “mensch” (ibid., p.77). The significance of these moments is equally difficult to transfer to the target text, as the German audience may take the inference too far if left in their original form. Indeed, Zimmermann’s discussion of the characterizations

⁷⁸ Such problems have occurred in several German productions of Pinter’s works and will be discussed in more detail in the case studies.

and relationship between Goldberg and Stanley in *The Birthday Party* emphasizes this issue: “Die im Publikum geweckten Assoziationen faschistischer Judenverfolgungen werden jedoch durch Charakterisierung des Verantwortlichen des Verschleppungskommandos als Jude sogleich wieder ironisch in Zweifel gezogen” (Zimmermann in Fehse and Platz, 1975, p.55). Similarly, in *A Slight Ache*, Edward’s nerves defeat him when he tries to impress a taciturn (mute?) matchseller by asking if he would like “a Wachenheimer Fuchsmantel Reisling Beeren Auslese?...Or what do you say to a straightforward Piesporter Goldtropfschen Feine Auslese (Reichsgraf von Kesselstaff)? [sic.]” (Pinter, 1996a, p.169).⁷⁹ In the latter case, this complicated German wine is anything but “straightforward” to pronounce, and, therefore, the audience is encouraged to laugh at the apparently intelligent Edward struggling with his attempts at verbal sophistication.⁸⁰ In this example, although the words are chosen, in part, for their rhythmical qualities, it is the meaning hidden behind of these references which create their significance; that is the “nervous monologue which, getting increasingly hysterical, exposes the snobbery, intellectual pretences, and selfishness of the speaker” (Esslin, 1992, p.79). As such, the German translator must understand the ‘reverse’ cultural interpretation to find a suitable ‘foreign’ alternative for his target audience. However, if English is used, the audience may believe that the translator has simply retained the original language. A better solution might be to transfer the phrase away from both source and target language, and choose, for example, a French wine with a similarly complex name. However, this could also lead to further problems as, in this play, Edward goes on to use the words “petit déjeuner” and “apéritif”, to betray his insecurity yet further. Indeed, such statements should be carefully appreciated by both the translator and the subsequent interpreters of the translation as they are typical of Pinter’s style of language and, to a certain extent, should be treated as a form of linguistic register.

⁷⁹ This should read: “Wachenheimer Fuchsmantel Riesling Beerenauslese” and “Piesporter Goldtröpfchen Feine Auslese (Reichsgraf von Kesselstatt)” – predictably Thiem corrects them all in his translation.

⁸⁰ The Thiem translation does not recreate the humour here as, by omitting the word “straightforward” altogether, it fails to translate the irony of Edward’s question.

3.3 Registers

In linguistics, a register is described as “a variety of a language determined by degree of formality and choice of vocabulary, pronunciation, and syntax” (Pearsall, 2002, p.1206). As such, Bill Findlay’s use of “contrasting registers for dramatic effect” (Findlay in Upton, 2000, p.40), for his translation of *Enfantillages*, was both in recognition of the importance of the different voices of the characters, and, in consideration for their potential interpretation by the target audience.

Like Findlay, Esslin questioned the social and linguistic aspects of Pinter’s use of registers:

Ob also das Wesen von Pinters dramatischem Werk überhaupt ins Deutsche übertragbar ist, scheint mir eine durchaus berechtigte Frage. Die ganze Wirkung kann auf keinen Fall erreicht werden; dazu fehlen im Deutschen einfach die sozialen und linguistischen Entsprechungen.

(Esslin, 1967, p.95)

Indeed, Esslin’s concerns here were well-founded as the majority of Pinter’s playwriting has employed the imperfections of natural-sounding speech, including a wide range of dialects and accents, colloquialisms, speech affectations, clichés, obscenities and songs. As a result, he has created a style of language which is realistic but also theatrical and which allows his characters to speak in a recognizable manner to which his target audience can easily relate. However, these elements are not always recreated in the translations of his works, and the following section of the thesis outlines these registers and describes the problems which ensue for the translators and interpreters of Pinter’s language, following their inclusion.

3.3.1 Dialects and accents

According to the tenth edition of the Concise Oxford English Dictionary, a 'dialect' is specifically "a form of language which is peculiar to a specific region or social group" (Pearsall, 2002, p.395), whereas an 'accent' is "a particular way of pronouncing a language, associated with a country, area or social class" (ibid., p.7). As such, the majority of Pinter's plays include a variety of both forms of speech to define characters and situations. Moreover, these alternatives to 'received pronunciation' are often spelled out in the text to influence the reader or performer's emphasis on their importance, as well as to assist them in their portrayal of the character.⁸¹

The majority of Pinter's plays are written about the English middle class or the working class of South East England.⁸² In most cases, Pinter's characters use a language natural to these areas and statuses, combined with a wide range of different registers for dramatic purposes. However, it is often the case that these elements do not transfer into the German version.

Pinter's use of specific English accents and dialects is particularly difficult to transfer on to a foreign stage. Often used as theatrical signifiers, they imply specific social or cultural qualities about the character, which are instantly recognizable to English audiences. Although alternative theatrical signifiers such as gesture, movement or behaviour might be used to determine a character's background, Pinter's plays often require an accent or dialect either to contradict or ironically complement other aspects of their personality, or another character, and for this reason, registers play a vital part in the performance script. Once translated, the playtext often loses any sense of accent or dialect, as translators, despite the fact that it "can give a ring of artificiality to Naturalist plays" (Patterson, 1976, p.8), tend to prefer using a formal German stage language (*Bühnensprache*), rather than taking on the responsibility for choosing an alternative

⁸¹ "received pronunciation (also received standard) - n. the standard form of British English pronunciation, based on educated speech in southern England" (Pearsall, 2002, p.1195).

⁸² There are also examples of 'foreign' characters e.g. Goldberg (Jewish), McCann (Irish) in *The Birthday Party*, or the unspecified nationality of the characters in *Mountain Language*, but their infrequency prevents them from influencing the discussion in this section of the thesis.

'location' for the foreign stage. Indeed, if accents and dialects are used, there is a danger that they will carry a stigma recognized in that culture, which, in turn, can cause an inappropriately comical effect or reaction: "Such [Naturalist] plays will therefore often be performed in dialect, thus rendering them incomprehensible – or at best faintly ludicrous – to German speakers from other areas" (Patterson, 1976, p.8).⁸³

Indeed, in her discussion on Peter Stein's production of *Saved*, Ruth von Ledebur questions whether "[the play's] cultural substance, such as its South London setting and speech, or the distinctive features of London's working-class youth, [can] be transferred to a German setting without being distorted?" (Scolnicov and Holland, 1989, p.206). However, although the production received mixed reviews, it succeeded in winning the *Theater heute* 'Production of the Year' award, perhaps because Klaus Reichert's translation contained a possible solution to the problem of "complete transcultural adaptation" (ibid., p.207). According to von Ledebur, Reichert recognized the fact that it is not possible simply to transfer the Cockney to "an equivalent German metropolitan jargon (*Großstadijargon*) [but rather better to use] a 'neutral' German vernacular (*allgemeine deutsche Umgangssprache*), which represents at the same time the lowest social register" (ibid., p.205). The preface to his version wisely gave instructions to the actors on how to 'colour' his translation in terms of accent or dialect, and suggested that the performers employ their own local dialects, jargon and obscenities in order to avoid turning the play into a "dialect play" of any specific German region" (ibid., p.206). Again, response to productions of this version was also varied, but generally the audience "sympathised [more easily] with action and actors alike" (ibid., p.206), and misreadings of the play as a form of farce, were avoided. Unfortunately, this type of instructive annotation has not been granted to any of the Pinter translations and, therefore, misinterpretations still occur. Indeed, Pinter's writing is still translated into a standard German which conforms to a kind of 'classical ideal', incompatible with the 'gritty reality' that characterizes Pinter's use of language, which can mislead the performer into believing that all characters are similar in social status.

⁸³ For example, Wolfgang Bauer's 1969 Berlin production of the serious drama *Change* which used Viennese accents and, as a result, was received by the audience as a comedy.

An example can be seen in *No Man's Land* where, as in *The Caretaker*, each character is striving for control, but Pinter uses implied accents unusual for their character or status. For example, Hirst, a wealthy, and educated man, is usually portrayed with an authoritative upper-class tone, whereas his servant, Foster, speaks with a harsher cockney accent, indicated by his frequent use of colloquial phrases and expletives. However, although these theatrical signifiers normally support the assumption that Hirst has higher status than Foster, it is, in fact, the opposite. Hirst is weakened by alcoholism and a lack of purpose in life, while Foster (with his partner Briggs) is in command of his role as his master's menacing prisoner, indicated by his equally confident use of vocabulary from a higher register:

Original (Pinter, 1997)	Renate und Martin Esslin (Pinter, 1976)
<p>pp.341-2</p> <p>FOSTER: This is what I want. (<i>He drinks.</i>) Taxi? No chance. Taxi drivers are against me. Something about me. Some unknown factor. My gait, perhaps. Or perhaps because I travel incognito. Oh, that's better. Works wonders. [...]</p> <p>Have you met your host? He's my father. It was our night off tonight, you see. He was going to stay at home, listen to some lieder [sic.]. I hope he had a quiet and pleasant evening.</p>	<p>p.19</p> <p>FOSTER: Das ist's, was ich brauche. (<i>Er trinkt.</i>) Ein Taxi? Keine Rede davon. Die Taxichauffeure sind gegen mich. Es ist irgend etwas an mir. Ein unbekannter Faktor. Mein Gang vielleicht. Oder vielleicht, weil ich inkognito reise. Ah, so ist's besser. Das wirkt Wunder. [...]</p> <p>Haben Sie Ihren Gastgeber kennengelernt? Er ist mein Vater. Wir hatten heute abend Ausgang, wissen Sie. Er sollte zu Hause bleiben, sich Lieder anhören. Ich hoffe, er hat einen ruhigen und angenehmen Abend verbracht.</p>

Words and phrases such as “unknown factor”, “gait”, “incognito”, “works wonders”, “lieder”, and “quiet and pleasant” imply a higher register in contrast to the Cockney accent which has already been established for Foster’s character. This paradox of accent and character is important to the overall theme of the play, which deals with the common need for fulfilment and ambition crossing the boundaries of culture, class and status.

Furthermore, in contrast, Hirst’s character, although equally guilty of changing registers, is generally more comfortable conveying his higher status through his choice of vocabulary and his upper class tone:

Original (Pinter, 1997)	Renate und Martin Esslin (Pinter, 1976)
<p>p.372</p> <p>HIRST: Charles. How nice of you to drop in. [...] You’re looking remarkably well. Haven’t changed a bit. It’s the squash, I expect. Keeps you up to the mark. You were quite a dab hand at Oxford, as I remember. Still at it? Wise man. Sensible chap. My goodness, it’s years. When did we last meet? I have a suspicion we last dined together in ’38, at the club. Does that accord with your recollection?</p>	<p>p.32</p> <p>HIRST: Charles. Wie nett von Ihnen, daß Sie vorbeikommen. [...] Sie sehen bemerkenswert gut aus. Völlig unverändert. Kommt wohl vom Tennis. Hält einen gut in Form. Sie waren einer der Spitzenspieler in Oxford, wenn ich mich recht erinnere. Noch immer dabei? Das ist gescheit. Äußerst vernünftig. Meine Güte, es ist Jahre her. Wann haben wir uns zuletzt gesehen? Ich glaube, wir dinierten zum letztenmal im Klub im Jahre '38. Stimmt das überein mit Ihrer Erinnerung?</p>

On first reading the original, the English-speaking interpreter will usually recognize the distinction between the registers and accents of both Foster and Hirst. This is not simply due to the characters’ choice of vocabulary but also the rhythms created by their individual parlance, which, in turn, naturally imply to the native-speaking actor, the tone of their speeches.⁴⁴ Therefore, without the benefit of any programme note or character description, both native actor and audience will be in a position to interpret the significance of the contrast between the characters and their social standings. However, in the two translations shown here, the language used by Esslin is less affected than the original, and, therefore, some of the paradoxical subtleties are lost. Moreover, as the interpreter of this translation has no instruction or description of this suggestion, neither through annotation nor implication through the language, he will not immediately aware of the difference implied, to the possible detriment of his characterization.

⁴⁴ There is also the matter here that Foster addresses Spooner using *Sie*, which, considering his lack of respect for this character, would require an element of sarcasm in the actor’s tone. See similar examples in the section entitled “Translating ‘you’” in the next chapter.

A German translator's dilemma in this case is whether to transfer everything into a German situation by using an authentic and appropriately significant German register which implies an accent, or to ignore this issue, and simply concentrate on the meaning of the words and actions by using *Bühnensprache* with relevant colloquialisms where necessary. Indeed, in terms of the available translations of Pinter's work, it appears that translators have chosen to 'play it safe' and remain relatively neutral in this argument by combining the German stage language (a form of naturalization) with a literalized approach. All translations, even those fluent and natural-sounding from current 'official' translator, Walter, have avoided any significant use of specific registers or implied accents in their work, but use a fairly standard German, occasionally punctuated with German *Umgangssprache* (colloquial language). For example, in *A Night Out*, Pinter deliberately uses a working class register for the character 'Old Man' to emphasize his social status and to create humour:

Original (Pinter, 1996a)	Thiem (Pinter, 1969b)
pp.336-40 OLD MAN: Eh! [...] Your mate was by here not long ago. [...] He had a cup of tea, didn't he, Fred? Sitting over there he was, on the bench. He said he was going home to change but to tell you he'd be back. [...] Not gone more than above forty-five minutes.	pp.69 ALTER MANN: Heda! [...] Euer Freund war vorhin hier. [...] Hat 'ne Tasse Tee getrunken, nicht wahr, Fred? Da drüben hat er gesessen, auf der Bank. Er hat gesagt, er geht nach Haus, sich umziehen, ich soll euch sagen, er kommt bald wieder. [...] Nicht mehr als 'ne dreiviertel Stunde her.

Pinter's use of colloquialisms, muddled syntax and ellipses clearly indicate a lower class register. However, although Thiem has used several ellipses in his version, to give a similar impression, the language is generally standard and does not equate to the tone of the original.

Of course, although such translations into standard language could simply exist because Pinter's frequent use of English references discourages translators from transferring them to a German alternative, it may also be because of restrictions laid out by Pinter's agent in England, or the *Verlag* in Germany. (Indeed, to date, there are no known productions where the action has been transferred to Germany.) Alternatively, it may be

true that German directors are totally comfortable with the *Bühnensprache* translation, seeing its 'Englishness' as ingrained in the overall atmosphere. Moreover, despite their wide experience of working with translations, it appears that directors and actors are still unaware of the significance of the characters' individual accents and registers and, in this respect, believe the translation to be a complete and precise version of the original.⁸⁵ Intriguingly, however, this apparent 'blind' acceptance of the official translation does not appear to curb other textual alterations. Indeed, every director of the productions studied for this thesis has made some linguistic change to the script but rarely any modifications to register or accent. This should not be confused with the theatre company's right to interpret the script and make individual changes to ensure an innovative performance, but strongly implies an element of unwitting dissatisfaction with the German version in terms of its linguistic style. This may be as a result of a subconscious awareness that the characters should use different styles of language.

It is clearly of vital importance that differences in register and accent are marked in the translation. Without them, the emotions and motivations based on the characters' status, an important subtextual element of the interpretation, are lost for the interpreter, and the resulting performance is not founded on the same meanings as the original. Furthermore, a translator must be acutely aware of the details and style of both languages, concentrating particularly on Pinter's rich use of colloquialisms.

3.3.2 Colloquialisms

The concept of 'natural usage' in translation is an awareness of the target language norms of the particular type of text being translated. This does not mean a concern with finding the most banal way of saying things, but rather of not using language in ways that the target language reader would not expect in the particular context.

(Everley, 1991, p.118)

⁸⁵ According to statistics based on Publishing Company records of 1990, over 14% of books published in Germany are translations (Flad, 1992, pp.40-41).

Everley's recommendation for translating the source text into a 'natural' form of the target language is especially significant for Pinter's use of ordinary and informal language. In many of his plays, this playwright transforms 'received pronunciation' or standard English into a more relaxed and everyday form of verbal communication, and includes the use of slang terms and phrases, common errors in grammar and syntax, ellipses, apostrophes and obscenities to assist the performer in his or her characterization.

Such colloquialisms differ from dialects and accents as they are not products of specific geographical or social circumstances, but rather emerge as a result of linguistic trends. Unfortunately, this quickly leads to the original script becoming outdated, which, in turn, makes the translation problematic, and the translator must again decide whether to try to recreate the vernacular fashions of the original time and place of the writing, or to find an appropriately updated German alternative. Indeed, as this section will show, in either case, the translation will affect the subsequent interpretation, and, therefore, requires the translator to approach each example individually and to accept that many German alternatives fail to convey the same tone as the original.

3.3.2.1 Use of slang

When directing a production of *Death of a Salesman* in Japan, Arthur Miller's greatest problem was explaining the meaning of the word 'pal': "What was infinitely harder to explain [than the concept of American Football] was how a son could address his mother as 'pal'. 'Pal' took up more time than practically any other custom in the play" (Miller, 2003, p.6). This is a good example of how apparently simple cultural references and colloquialisms very often cause complications when translating a play from one language to another.

According to Gale, "Pinter appeals to his audience in part because his characters speak in the same way that the audience does." (Gale, 1977, p.269). Indeed, his use of colloquialisms helps to create roles whose everyday speech conveys the realism of the

situation being represented. Moreover, as previously mentioned, Pinter’s characters often come from a working class background in the southern part of England, and, as such, are instantly recognizable to the native audience. However, they speak with a slang which becomes dated far more quickly than standard language, because of its creation in, and basis on, ever-changing social and cultural trends. The problem with these temporary fashions is that if they have been translated with poor or equally dated alternatives (*Umgangssprache* from a corresponding era in Germany), the target audience may dismiss the play as old-fashioned and irrelevant, and, in turn, the English playwright could easily gain a reputation for being out-of-date. Although this could also be true in England simply because the play was written in a previous era, an English director would read an out-dated colloquialism, understand its context, and subsequently choose to include, omit or update aspects accordingly. Moreover, the native English audience would innately understand what is currently pertinent and what needs modern interpretation to ensure relevance. In contrast, a German director of a translated text, where the translation is awkward, may not understand the original context and would, therefore, not be able to interpret it for his modern audience. As a result, the moment would be conveyed as stilted or Absurd and the audience would respond accordingly.

For example, the following excerpt, from the opening moments of Pinter’s first play *The Room* (Pinter, 1996a, p.85), shows how colloquialisms are not always transferred successfully into the German versions, and the consequences of such failings.

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 1969a)
p.85 ROSE: Here you are. This'll keep the cold out. [...] It's very cold out, I can tell you. It's murder. [...] That's right. You eat that. You'll need it. You can feel it in here. Still, the room keeps warm. It's better than the basement, anyway. [...] I don't know how they live down there. It's asking for trouble. Go on. Eat it up. It'll do you good. [...] If you want to go out you might as well have something inside you. Because you'll feel it when you get out. [...] Just now I looked out of the	p.99 ROSE: So, hier. Das ist gut gegen die Kälte. [...] Ich sag dir, es ist furchtbar kalt draußen. Zum Sterben. [...] So ist's recht. Iß das mal. Das wird dir guttun. Sogar hier drinnen kann man's spüren. Immerhin ist das Zimmer warm. Besser als in der Kellerwohnung. [...] Ich weiß nicht, wie die es da unten aushalten. Das kann nicht gutgehen. So, iß nur alles auf. Es wird dir guttun. [...] Wenn du rausgehst, ist es besser, wenn du etwas im Magen hast. Du wirst es erst richtig

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 1969a)
window. It was enough for me. There wasn't a soul about.	spüren, wenn du rausgehst. [...] Ich hab eben aus dem Fenster geguckt. Das hat mir genügt. Keine Menschenseele zu sehen.

This speech, which continues in the same vein for several pages, is a good example of how Pinter uses colloquial speech to establish a character. This informal and natural-sounding monologue strongly implies, through the simple use of language, Rose's personality, status and mood, and immediately establishes the tone of the play. As can be seen in the translation, much of the slang has been avoided, and, equally the natural rhythm of Rose's colloquial speech has become more standard and less informal. For example, phrases such as "It's asking for trouble" are translated without the idiomatic tone of the original: "Das kann nicht gutgehen". Equally, lower-class slang phrases, such as the ironic "It's murder", which deliberately and pointedly stands out from the rest of the original speech, are more standard and gentle in tenor in the foreign alternative "Zum Sterben". As a result, the changing tones of the original are replaced by a regular and uniform tone in the German. As such, the foreign performer will read the standard German language and interpret this character accordingly, resulting in a misplaced characterization within the context of the situation and the other figures in the play. For example, while Rose has a monotonous lifestyle and this is reflected in the content of her monologue, her speech patterns in the original are lively, as if she uses them to relieve the boredom. However, this is not reflected in the standard German text.

Problems such as these emphasize how difficult it is to translate Pinter and his 'everyday poetry' of language, and prove how his writing style is a good example for the impossibility of theatre translation. Moreover, they also demonstrate how difficult it is to suggest better options than the ones provided, and, as a result, clarify that there is no perfect solution. As such, the only option left for the translator is to highlight the problems, and, in so doing, alert the performer of the potential misinterpretations by the use of annotations. Only in this way, can the actors be assisted in their exploration of better ways to interpret the translation they have available to them.

3.3.2.2 Poor grammar and syntax

Other examples of colloquialisms include the use of poor grammar, which is equally difficult to recreate in German. Although it is perfectly feasible to use incorrect German as an alternative to poorly structured English, the common option to use *Bühnensprache* in the German theatre has often created a barrier to any form of intentional linguistic imperfection. The following example, from *Night School* (Pinter, 1996b), translated by Thiem as *Abendkurs*, indicates the difficulties found by the translator of poor grammar and syntax:

Original (Pinter, 1996b)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 1969b)
p.187 ANNIE: [...] I've had to lay off cake. They was giving me heartburn. Go on, have another piece. [...] I didn't expect you back so soon. I thought you was staying longer this time. [...] Yes, she's been having a rest upstairs. All I do, I run up and down them stairs all day long. What about the other day? I was up doing those curtains, I came over terrible. Then she says I shouldn't have done them that way. I should have done them the other way.	p.101 ANNIE: [...] Ich darf keinen mehr essen. Ich bekomme immer Sodbrennen davon. Komm, nimm noch ein Stück. [...] Ich hab dich nicht so bald zurück erwartet. Ich dachte, du würdest diesmal länger bleiben. [...] Ja, sie ruht sich oben aus. Ich mach weiter nichts, als die Treppe rauf- und runterrennen den ganzen Tag. Neulich, zum Beispiel. Ich hab gerade die Vorhänge aufgehängt. Da ist mir ganz schlecht geworden. Und dann sagt sie, ich hätte sie nicht so aufhängen sollen, ich hätte sie andersrum aufhängen sollen.

In the above example, Annie's command of English includes improper use of personal pronouns "*They* was giving me heartburn"; incorrect verb declension "I thought you *was* staying longer this time"; and confused syntax "All I do, I run up and down *them* stairs all day long". However, in the translation, many of these colloquial mistakes have been corrected in the German, giving the impression that the character is more eloquent and educated than in the original. Clearly this influences the performer's interpretation of this character, as she is unaware of the 'missing' element in the translation, and, in turn, the audience's reaction to the role is based on an alteration of the original. Again, although a note to explain this omission would not be able to change the actual text, it

would allow the director and actor to decide whether Annie’s ineloquence is significant to her overall character and, if so, whether there was an appropriate way to communicate it to the target audience.

3.3.2.3 Ellipses and apostrophes

Similarly, Annie’s use of ellipses “I’ve”, “didn’t”, “she’ll”, “she’s” and “shouldn’t”, create an ease and looseness in her use of language, typical of Pinter’s colloquial writing. However, this important aid to performance is not recreated in Thiem’s version. As previously mentioned, Pinter often wrote using a stage language which has both a natural tone and a distinct significance for the audience. Indeed, in the same way as he creates stage directions which are meticulous, Pinter writes the language of each character with specific details to aid the actor in their performance and interpretation of that role. His use of ellipses and apostrophes in the speeches of many of his lower class characters assists the actor in the speakability of the text and also creates a rhythmical tone which often highlights the tension of the moment.

Many good examples of this elliptic language can be found in Stanley’s speeches in *The Birthday Party*;

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.34 STANLEY: [...] I like it here, but I’ll be moving soon. Back home. I’ll stay there too, this time. No place like home. [...] I wouldn’t have left, but business calls. Business called, and I had to leave for a bit. You know how it is. [...] No. I think I’ll give it up. I’ve got a small private income, you see. I think I’ll give it up. Don’t	p.33-4 STANLEY: [...] Es gefällt mir hier, aber ich werde bald wegziehen. Zurück nach Hause. Und diesmal werde ich auch dort bleiben. Zu Hause ist’s am besten. [...] Ich wäre gar nicht weggegangen, aber ich mußte aus geschäftlichen Gründen. Geschäft ist Geschäft, und ich mußte auf einige Zeit fort. Sie wissen sicher, wie	p.52 STANLEY: [...] Es gefällt mir hier, aber ich werde bald wegziehen. Zurück nach Hause. Und dann bleibe ich auch dort. Es geht doch nichts über zu Hause. [...] Ich bin auch nur aus geschäftlichen Gründen weggegangen. Das Geschäft ging vor, und ich musste für eine Weile fort. Sie wissen ja, wie das ist. [...] Nein. Ich

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
like being away from home. I used to live very quietly – played records, that’s about all. Everything delivered to the door. Then I started a little private business, in a small way, and it compelled me to come down here – kept me longer than expected. You never get used to living in someone else’s house. Don’t you agree? I lived so quietly. You can only appreciate what you’ve had when things change. That’s what they say, isn’t it? Cigarette?	das ist. [...] Nein. Ich glaube, ich werde es aufgeben. Ich habe eine kleine Rente, wissen Sie. Ich glaube, ich werde das Geschäft aufgeben. Ich bin nicht gern von zu Haus weg. Ich hab immer ruhig gelebt - Platten gespielt, und so. Alles wurde mir ins Haus geliefert. Dann hab ich ein kleines, privates Geschäft angefangen, nur bescheiden, und ich wurde gezwungen, hierher zu ziehen - mußte länger hier bleiben, als ich erwartet hatte. Man gewöhnt sich nie richtig daran, in einem fremden Haus zu leben. Finden Sie nicht? Ich lebte still für mich. Man lernt erst schätzen, was man hat, wenn sich die Umstände verändern. So heißt es doch, nicht? Zigarette?	glaube, ich werde das Geschäft aufgeben. Wissen Sie, ich beziehe ein kleines, privates Einkommen. Ich glaube, ich werde es aufgeben. Ich bin ungern weg von zu Hause. Ich habe immer ein sehr ruhiges Leben geführt - Schallplatten gehört, mehr eigentlich nicht. Ich bekam alles ins Haus geliefert. Dann habe ich ein kleines privates Geschäft angefangen, in bescheidenem Rahmen, und das hat mich gezwungen hierher zu ziehen - und ich musste länger bleiben als erwartet. Man gewöhnt sich nie so richtig daran, in einem fremden Haus zu wohnen. Finden Sie nicht? Ich habe so ein ruhiges Leben geführt. Was man gehabt hat, weiß man erst zu schätzen, wenn man es nicht mehr hat. So sagt man doch, oder? Zigarette?
Word count: 144	Word count: 158	Word count: 165

In contrast to many other comparisons of Thiem and Walter’s translations which will be discussed throughout this thesis, it is the Thiem version, in the above example, which appears to make some efforts to emphasize the elliptical nature of the speech. Although only providing small examples, Thiem has shortened words and phrases by omitting syllables and pronouns wherever possible: *Haus* and *hab* rather than *Hause* and *habe*, *ist*’s not *ist es*, and *mußte länger hier bleiben* not *ich musste*. As a result, his translation is slightly shorter in length than Walter’s and, in this respect, comes closer to the tone and rhythm of the original. However, regarding the slightly shortened proverbial phrase

'No place like home', which is reminiscent of Dorothy's 'spell' in Frank L. Baum's *The Wizard of Oz*, neither translator creates the same tone as the original. Although both Thiem's version *Zu Hause ist's am besten*, and Walter's option *Es geht doch nichts über zu Hause* give the impression of a proverb, neither are as suitable as the German alternative *Daheim ist daheim* which has similarly elliptical and colloquial tones to the original, and, therefore, should be considered as an alternative. Indeed, such options should be made available to the director and his team in order that they recognize the elliptic nature of the language and, if appropriate, can better convey its significance to the target audience.

3.3.2.4 Obscenities

Although Walter's more informal and conversational translations are usually preferred to earlier, old-fashioned versions, it is not always the case that Thiem's are considered second class. For example, a particular respect, in which his versions do not date in German, is in the translation of Pinter's zealous use of obscenities as colloquial form.

Many of Pinter's plays are heavily punctuated with profanity and insults, which are used either as natural colloquial adjectives and expressions, or defensive weapons to silence another character. However, many of the examples of this vulgar language would now be viewed by English audiences as conservative and almost feeble. In comparison, modern German swear words, other than the use of Anglicisms or Americanisms, are still mild in comparison to English and, therefore, the translation of an early Pinter play may appear less outmoded to a German audience than in today's coarser theatre in England. Use of such tame 'bad' language has dated the English versions, but early translations can appear more current in this respect.

However, in discussing Klaus Reichert's German translation of the obscene colloquialisms in *Saved*, von Ledebur explains that there is a distinct difference between the English and the German approach to swearing. For example, "Ich bin ja kein Geldscheißer" strikes a different note from 'I ain't made a money, y'know' of the original; the same holds true for 'Geizknochen' as a rendering of 'tight arse'. Indeed,

von Ledebur explains that the lack of colloquial forms in Reichert’s translation reduces “much of the ‘virility’ and ‘provocation’ of working-class speech” (von Ledebur in Scolnicov and Holland, 1989, p.205), which is so central to the play’s style and tone.

The same can be said for the translations of Pinter’s use of profanities. This is not the fault of the translator but also often simply due to the different attitude to swearing in German culture. For instance, in Germany there is considerably less variety of words to express the original English text. Moreover, it is more acceptable for a German child to say “Scheiße” or “geil” than it would be for an English child to use the English words “shit” and “horny” as a punctuation of their everyday language. This may be due to the fact that the average English swear word has heavy sexual connotations, whereas in German, obscenities tend to be mild ‘lavatory’ words. As such, the obscenities in the German translation often lack the shock value which would have been created in the original English productions. Indeed, tame swearing would require the foreign actor to employ an aggressive tone or gesture if he was trying to recreate the same reaction as the original did with the native audience. However, as a rule, the director is unaware that the swearing in the German translation has been naturalized, and, therefore, blindly and wrongly accepts the moderate nature as part of his character’s traits.

Politically, historically and socially, too, there is a difference between the cultures, as racial slurs or class-related insults in the source country may not be as offensive in the target and may become dated according to changing political opinions. For example, in *Moonlight*, Jake’s line “[H]ow high is a Chinaman?” (a question and a statement, suggesting *How high* is a Chinese name), also implies his racist persona:

Original (Pinter, 1998)	Plessen und Zadek (Pinter, 2000b)
p.324 JAKE: It’s very important to keep your pecker up. FRED: How far up? JAKE: Well . . . for example . . . how high is a Chinaman? FRED: Quite. JAKE: Exactly.	p.40 JAKE: Du musst den Kopf hochhalten. FRED: Wie hoch? JAKE: Hoch soll er leben. FRED: Soll er? JAKE: Soll er.

However, as can be seen in the above translation, because of its idiomatic nature, this remark is lost completely in the translation. Similarly, in *Mountain Language* “Who’s got the bloody Babycham for Lady Duck Muck?” (Pinter, 1998, p.262), is translated as “Wer hat den verdammten Babychampagner für Lady Entendreck?” (Pinter, *Berg-Sprache*. Translated by Heinrich Maria Ledig-Rowohlt, n.d. [c.1988], p.14), which, although correct in a literal sense, has nothing of the abusive, ridiculing or tragicomic tone created by the rhythms, rhymes and alliteration of the original.⁸⁶

Similarly, a particularly interesting example of Pinter’s use of obscenities can be found in *The Homecoming*. Generally it is the father figure, Max, who lacks the eloquence to express himself without swearing. However, Pinter has not simply made this character foul-mouthed to draw attention to his low social status, but has also added another dimension to the meaning of his insults. For example, at one point Max describes his offspring as “three bastard sons” (Pinter, 1997, p.55), which simultaneously insults his children whilst also implying that they are illegitimate, and, therefore, the result of his late wife’s prostitution.⁸⁷ However, neither Thiem’s initial translation “drei Bastarde von Söhnen” (Pinter, *Die Heimkehr*, Translated by Thiem, 1967, p.30), nor his subsequent reworked version “drei Scheißkerle von Söhnen” (Pinter, 2001, p.160) succeeded in suggesting the double meaning as ‘Bastarde’ is not a standard insult and ‘Scheißkerle’ does not mean illegitimate in German. Moreover, Billington discusses how many of the insults Max fires at his sons are ‘feminized’; for example “bitch”, “tit” and “slag”, and Batty notes how these “gendered insults” are used as a way of “belittling” the other characters, therefore emphasizing the “abasement of women [...and...] the misogynistic tone” (Batty, 2001, p.40). However, as can be seen by the following example, the German translation fails to incorporate this important implication of Max’s insecurities surrounding the women in (and out of) his life:

⁸⁶ Further racial insults will be discussed in more detail in Chapter 7, using examples from Davies in *The Caretaker*.

⁸⁷ See Batty, 2001, p.44.

Original (Pinter, 1997)	Thiem (Pinter, 1967)	Thiem <i>durchgesehene Fassung,</i> (Pinter, 2001)	Walter (Pinter, 2005)
<p>p.17 MAX: [...] Mind you, she wasn't such a bad woman. Even though it made me sick just to look at her <i>rotten stinking</i> face, she wasn't such a <i>bad bitch</i>.</p> <p>p.19 MAX: I said <i>shove off</i> out of it</p> <p>[...] Will I, you <i>bitch</i>?</p> <p>p.24 MAX: [...] What do you want, <i>bitch</i>?</p> <p>p.48 MAX: [...] You <i>tit</i>!</p> <p>p.49 MAX: Who asked you to bring <i>tarts</i> in here?</p> <p>[...] <i>dirty tarts</i> [...]</p> <p>We've had* a <i>smelly scrubber</i> in my house all night. We've had* a <i>stinking pox-ridden slut</i></p>	<p>p.8 MAX: [...] Weißt du, sie war gar nicht so übel. Aber mir kam doch das große Kotzen, wenn ich nur ihre <i>ekelhafte</i> Visage sah. Nee, nee, so <i>übel</i> war sie gar nicht.</p> <p>p.9 MAX: Ich sagte, <i>mach, daß du rauskommst</i> [...]</p> <p>Werd ich das, du <i>Saukerl</i>?</p> <p>p.12 MAX: [...] Was willst du denn, du <i>Scheißkerl</i>?</p> <p>p.26 MAX: [...] Du <i>Niete</i>!</p> <p>p.27 MAX: Wer hat dir gesagt, du sollst <i>Nutten</i> mit hierherbringen? [...]</p> <p><i>Dreckige Nutten</i> [...]</p> <p>Wir haben die ganze Nacht ein <i>Drecksbesen</i> in meinem Haus gehabt. Wir haben eine <i>stinkende, syphilis-verseuchte Schlampe</i></p>	<p>p.134 MAX: [...] Na ja, sie war ja gar nicht so übel. Trotzdem mir das große Kotzen ankam, wenn ich nur ihre <i>ekelhafte</i> Visage ansah, sie war gar kein so <i>übles Weibsstück</i>.</p> <p>p.135-6 MAX: Ich hab gesagt, <i>mach daß du fortkommst</i> [...] So, du <i>Sau</i>?</p> <p>p.140 MAX: [...] Was willst du denn, du <i>Sau</i>?</p> <p>p.156 MAX: [...] Du <i>Mistvieh</i>!</p> <p>p.157 MAX: Wer hat gesagt, du sollst <i>Nutten</i> herbringen? [...]</p> <p><i>Dreck-Nutten</i> [...]</p> <p>Wir haben ein <i>stinkendes Drecks-tier</i> die ganze Nacht in meinem Haus gehabt. Wir haben eine <i>stinkende, syphilitische Schlampe</i></p>	<p>p.226 MAX: [...] Na, sie war auch gar nicht so übel. Ich hab zwar das Kotzen gekriegt, wenn ich ihre <i>Scheißfresse</i> nur gesehen hab, aber sie war gar nicht so <i>übel, die Schlampe</i>.</p> <p>p.229 MAX: Ich hab gesagt, <i>zisch ab</i> [...] Ach ja, du <i>Drecksack</i>?</p> <p>p.235 MAX: [...] Was willst du eigentlich, du <i>Sack</i>?</p> <p>p.264 MAX: [...] Du <i>Saukopf</i>?</p> <p>p.266 MAX: Wer hat dir erlaubt, <i>Nutten</i> herzubringen? [...]</p> <p><i>dreckige-Nutten</i> [...]</p> <p>Wir hatten die ganze Nacht ein <i>stinkendes Flittchen</i> in meinem Haus. Wir hatten die ganze Nacht eine <i>stinkende, versiffte Schlampe</i></p>

Original (Pinter, 1997)	Thiem (Pinter, 1967)	Thiem <i>durchgesehene Fassung</i> , (Pinter, 2001)	Walter (Pinter, 2005)
<p>p.50 [...] I haven't seen the <i>bitch</i> for six years [...] he brings a <i>filthy</i> <i>scrubber</i> off the street [...] I've never had* a <i>whore</i> under this roof before</p> <p>p.88 MAX: [...] You think you're going to get that <i>big slag</i> all the time?</p> <p>* Also note the double meaning of 'had' in sexual terms [My italics]</p>	<p>[...] Ich habe den <i>Scheißkerl</i> sechs Jahre nicht gesehen [...] bringt einen <i>Drecksbesen</i> von der Straße mit [...] Ich habe nie eine <i>Hure</i> unter diesem Dach gehabt</p> <p>p.49 MAX: [...] Du glaubst, du kriegst die ganze Zeit nur diesen <i>Riesen-Lackel</i>?</p> <p>[My italics]</p>	<p>[...] Sechs Jahre lang hab ich den <i>Scheißkerl</i> nicht gesehen [...] bringt eine <i>Dreckschlampe</i> mit von der Straße [...] Ich hab noch nie eine <i>Hure</i> unter diesem Dach gehabt.</p> <p>p.183 MAX: [...] Glaubst du, du verbringst die ganze Zeit nur mit dem <i>großen Klotz</i> da?</p> <p>[My italics]</p>	<p>p.267 [...] Ich hab den <i>Scheißkerl</i> sechs Jahre nicht gesehen [...] schleppt ein <i>versautes</i> <i>Flittchen</i> von der Straße an [...] Ich hab bisher noch nie eine <i>Hure</i> unter diesem Dach gehabt.</p> <p>p.315 MAX: [...] Bildest du dir ein, du hättest es die ganze Zeit nur mit dem <i>großen</i> <i>Lahmarsch</i> da zu tun?</p> <p>[My italics]</p>

The examples above show how the German translators have not been able to convey the underlying implication behind Max's choice of insult. For example, *Scheißkerl* is by its very nature a masculine insult and yet it is used to translate *bitch*; *Drecksack* and *Sack* imply male genitalia; neither *Niete*, which simply translates as *dead loss*, and *Lahmarsch* (*lamearse*) pertain to a specific gender or sexuality; and *Riesen-Lackel* or *großen Klotz* both translate as *oaf* which implies a masculine tone. The most successful translations of these feminine insults is *Saukopf* (for *tit*), and *Saukerl* (for *bitch*) which is an asexual insult using the feminine *Sau* (*sow*) and the masculine *Kerl* (*bloke*) and, therefore cleverly implies an ambiguous sexuality, highlighting one of the themes in the play. However, these two latter examples are not sufficient to imply the underlying misogynistic nature of Max's character, and, therefore, it is unlikely that the German director and his actors will emphasize this element of the role without some form of further explanation.

Furthermore, the German translations of some of Pinter's more blatant swearing are often either too quaint or faintly ridiculous, leading to Absurd interpretations. For example, the following excerpt from *No Man's Land* indicates how the Esslins' attempt at naturalizing the text did not successfully recreate the tone of the original:

Original (Pinter, 1997)	Renate und Martin Esslin (Pinter, 1976)
p.392 BRIGGS: To a pisshole collector? To a shithouse operator? To a jamrag vendor? What the fuck are you talking about? [...] He's a mingejuice bottler, a fucking shitcake baker.	p.41 BRIGGS: Zu ihm? Einem Pißpoteinsammler? Einem Scheißhausputzer? Einem Lumpenhändler? Wovon redest du in Scheißteufelsnamen? [...] Ein ganz miserabler Bierversilberer, ein Scheißfladenbäcker.

As can be seen in this example, not only are the expletives harsh, but many are highly colloquial and compounds of several known slang insults. Clearly the Esslins felt they had little choice but to create their own German versions based on a fairly literal translation of the original. However, the following back translation of this rather unimaginative version, indicates the weakness of such an approach:

BRIGGS: To him? A pisspott collector? A shithouse cleaner? A rag-and-bone man? What in the name of the bloody devil are you talking about? [...] A completely lousy beer flogger, a cowpat baker.

(My back-translation)

Clearly, much of the shock value has depleted in the translation because the restricted amount of expletives in German has caused the word *Scheiß* to be used repetitively, and no alternative to the term *fuck* has been found. Moreover, where Pinter's version emphasizes the important, albeit rather base, poetic abilities of Briggs, through the creation of crude and absurdly impossible professions, the German edition actually ridicules this otherwise strong character, by way of a relatively dull list inappropriately including some plausible jobs. As such, despite giving the director and his actors a better understanding of the individual words, the poor quality of the Esslin translation fails to provide these interpreters with any further insight into the character, thereby detrimentally affecting the overall interpretation.

3.3.3 Linguistic affectations

in England ist die Sprechweise viel mehr gesellschaftlich-soziologischer Indikator als bei uns

(Kaiser, *Süddeutsche Zeitung*, 27 February 1995. Review of *Der Hausmeister*)

In many of his plays, Pinter used more colloquialisms for lower class characters to distinguish them from those whose natural speech is standard English, and, as such, Kaiser's comment on Thiem's translation of *The Caretaker* is unsurprising. However, the use of colloquialisms in the current English language is not restricted to any social class, and, in fact, 'received pronunciation' is now considered as dated in England as *Bühnensprache* is in Germany. Moreover, trends in the English language have often seen the use of colloquialisms to give 'character' (as in Shaw's *Pygmalion* where Eliza's working class idioms are affected by several characters as a new fashion), and such linguistic affectations are prevalent in Pinter's plays as a comment on the character

using them. Indeed, assumed registers in Pinter's works are often used to differentiate or highlight the characters' social status or to imply their insecurities at being able to express themselves through their own natural choice of words.

Diverse registers, used by characters within the same play, often indicate different social standings. For example, in *The Homecoming*, Max, Lenny, Sam and Joey are working class North Londoners from the same family. However, Max's son (Lenny and Joey's brother) Teddy, and his wife Ruth, have 'bettered' themselves through education and a move to America. Despite the same background, they use a higher register than the cockney slang of their childhood and the other characters, which clarifies the new social standing accompanying Teddy's profession as university lecturer. If this is unclear in translation, the tension between characters is not as marked, and Ruth's decision to abandon the security of her own family in favour of an apparent life of prostitution, does not contain the same meaning for the actor or shock value for the audience. Indeed, as Esslin describes below, differing registers provide the interpreter with subtextual information which exposes the characters' insecurities:

Always, in Pinter's world, personal inadequacy expresses itself in an inadequacy to cope with and to use language. The inability to communicate, and to *communicate in the correct terms*, is felt by the characters as a mark of inferiority; that is why they tend to dwell upon and to stress the hard or unusual 'educated' words they know.

(Esslin in Ganz, 1972, p.46)

In both Edward's (*A Slight Ache*) and Teddy's cases, unlike Goldberg and Mick, their acquired 'educatedness' emerges as impotent within the context of the situation. Similarly, Lulu in *The Birthday Party*, is a vulnerable and childlike character, unsure of her place in society. Her natural register is one which generally makes use of simple words and phrases to reflect her innocent character (See example A below). However, to enhance her naïve personality further, occasional short speeches convey her futile attempts to appear more intelligent (Example B):

Original (Pinter, 1996a)	Thiem <i>(durchgesehene Fassung)</i> (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
<p>Example A: p.20 Lulu: It's lovely out. And I've got a few sandwiches [...] Cheese. [...] That's all right. I'm not hungry.</p> <p>Example B: p.74 You used me for a night. A passing fancy [...]</p> <p>You made use of me by cunning when my defences were down [...]</p> <p>That's what you did. You quenched your ugly thirst. You taught me things a girl shouldn't know before she's been married at least three times!</p> <p>[...] You didn't appreciate me for myself. You took all those liberties only to satisfy your appetite. Oh Nat, why did you do it?</p>	<p>Example A: p.23 Es ist wirklich schön draußen. Und ich hab ein paar belegte Brote. [...] Käse. [...] Das macht nichts. Ich hab keinen Hunger.</p> <p>Example B: p.65 Sie haben mich ausgenutzt für eine Nacht. Eine vorübergehende Laune. [...] Sie haben mich heimtückisch ausgenutzt, als ich mich nicht wehren konnte. [...]</p> <p>Es war Ihr Werk. Sie haben Ihren häßlichen Durst gestillt. Sie haben mir Dinge beigebracht, die ein Mädchen gar nicht wissen sollte, wenn sie nicht mindestens dreimal verheiratet gewesen ist! [p.66...] Sie haben mich nicht um meiner selbst willen geschätzt. Sie haben sich all diese Freiheiten nur herausgenommen, um Ihren Appetit zu stillen. Ach, Nat, warum hast du das getan?</p>	<p>Example A: p.33 Es ist schön draußen. Ich habe auch ein paar belegte Brote⁸⁸ dabei. [...] Mit Käse. [...] Kein Problem. Ich bin nicht hungrig.</p> <p>Example B: p.108 Sie haben mich für eine Nacht benutzt. Eine flüchtige Laune. [...] Als ich mich nicht mehr wehren konnte, haben Sie die Situation geschickt ausgenutzt. [...]</p> <p>So war es. Sie haben ihr widerliches Verlangen gestillt. Sie haben mir Sachen beigebracht, die ein Mädchen erst wissen⁸⁹ sollte, wenn es mindestens dreimal verheiratet gewesen ist! [...] Es ging Ihnen dabei gar nicht um mich. Sie haben sich diese Freiheiten nur herausgenommen, um Ihre Gier zu befriedigen. Oh, Nat, warum hast du das getan?</p>

In the comparisons above, her innocent language, in the initial, slightly flirtatious, conversation with Stanley, is clearly from a different register than the later phrases, in her final confrontation with Goldberg, which appear to come from a cheap romance novel or B-movie.⁹⁰ In this case, although Walter succeeds in recreating appropriate

⁸⁸ Walter's draft version (Pinter, n.d. [c.1996-98], p.21) used *Sandwiches* here.

⁸⁹ Walter's draft version (Pinter, n.d. [c.1996-98], p.82) used *kennenlernen* here.

⁹⁰ There is a possibility that Lulu is implying a sexual meaning with the word *cheese* – as discussed in Chapter Four "Implication and Ambiguity" but, even so, the translation does not convey this double meaning.

colloquialisms throughout the rest of the play, Thiem’s more stilted translation conveys the character’s awkwardness with her chosen register. However, only Walter’s translation is the approved performance text, and, as such, current directors and actors are sadly unaware of the earlier version.

In contrast, Richard in *The Lover* (Pinter, 1996b), uses a higher register to convey sarcastic insincerity towards his wife and their situation. In this case it is important that the translation provides the actor with an appropriately fluent tone to emphasize Richard’s angry confidence and self-assurance, and distinguish his other speech-patterns and alter-egos:

Original (Pinter, 1996b)	Thiem (Pinter, 1967)	Thiem <i>durchgesehene Fassung</i> , (Pinter, n.d [c. 1962-65])
<p>p.175 RICHARD: [...] To hear your command of contemporary phraseology, your delicate use of the very latest idiomatic expression, so subtly employed. Yes. To feel the envy of others, their attempts to gain favour with you, by fair means or foul, your austere grace confounding them. And to know you are my wife. It’s a source of a profound satisfaction to me. <i>Pause.</i> What’s for dinner?</p>	<p>p.70 RICHARD: [...] Zu hören, wie du die allerneuesten Worte kennst und von den modernsten Wendungen delikat Gebrauch zu machen weißt und sie überlegen anwendest. Ja. Den Neid der anderen zu spüren, ihre Versuche, dir zu gefallen, auf faire oder faule Art, die hoheitsvolle Grazie, mit der du sie in ihre Schranken zurückweist. Und zu wissen, daß du meine Frau bist. Das ist eine Quelle tiefer Befriedigung für mich. <i>Pause.</i> Was gibt’s zu essen?</p>	<p>p.27 RICHARD: [...] Zu hören, wie du die neuesten Redewendungen beherrschst, die allerneuesten Ausdrücke im idiomatischen Sprachgebrauch auf feinste Art anwendest, so subtil. Ja. Den Neid anderer zu spüren, ihre Versuche, deine Gunst zu gewinnen auf ehrliche oder unehrliche Weise, deine strenge Anmut, mit der du sie zunichte machst. Und zu wissen, daß du meine Frau bist. Das ist eine Quelle tiefer Befriedigung für mich. <i>Pause.</i> Was gibt’s zu essen?</p>

In the above example, the slight differences between the first and second editions of Thiem’s translation show a distinctly higher register and an improved fluency in the reworked version, which, as a result, provides the performer with a more appropriate tone for the speech than the first. For example, the simple change to “beherrscht” from

“kennst”, for “command”, and the more articulate “deine Gunst zu gewinnen”, instead of “dir zu gefallen”, for “to gain favour with you”, clearly distinguish the higher register which Pinter is trying to achieve here in Richard’s tone. However, in this case, the improved translation is only available to theatres and their ensembles as a performance text, as it has still not been formally published for use by other readers.⁹¹

Finally, and in contrast to his apparently weak counterparts, Goldberg requires a confident timbre for his seemingly ‘rehearsed’ orations. His frequent and confusing fluctuations between several registers, ensures his character remains ambiguous and unidentifiable:

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.24 GOLDBERG: The main issue is a singular issue and quite distinct from your previous work. Certain elements, however, might well approximate in points of procedure to some of your other activities. All is dependent on the attitude of our subject. At all events, McCann, I can assure you that the assignment will be carried out and the mission accomplished with no excessive aggravation to you or myself. Satisfied?	p.26 G: Das Hauptproblem ist hier ein ganz besonderes Problem und unterscheidet sich grundsätzlich von den früheren Aufgaben, die dir gestellt wurden. Gewisse Elemente jedoch mögen in den anzuwendenden Methoden einigen deiner früheren Verfahren ähnlich sein. Alles hängt ab vom Verhalten unseres Objekts. Auf jeden Fall, McCann, kann ich dir versichern, daß der Auftrag ausgeführt und die Mission erfüllt werden wird, ohne übermäßige Komplikationen für dich oder für mich. Zufrieden?	pp.38-9 G: Das Hauptproblem ist ein singuläres Problem und unterscheidet sich deutlich von deinen früheren Aufgaben. Gewisse Elemente in der Vorgehensweise könnten jedoch einigen deiner früheren Aktivitäten annähernd gleichen. Alles hängt vom Verhalten unserer Zielperson ab. Auf jeden Fall kann ich dir versichern, McCann, dass der Auftrag ausgeführt und die Mission erfüllt werden wird ohne übermäßig großen Ärger für dich oder mich. Zufrieden?

⁹¹ The two most recent German productions of *Der Liebhaber* have used both texts - Sommerhausen used the more modern version in 2002, while the director of the Oldenburg production chose the early edition for their 2003 interpretation. Interestingly, neither ensemble was aware of the availability of an alternative edition.

In the above speech, the high register is also combined with a distinct rhythm, which Goldberg employs to distract his listener further from the actual content of his sermon. The Thiem translation, in this case, successfully recreates the register, but the hypnotic rhythm is portrayed better by Walter. For example, the first sentence of the English has 21 syllables with approximately six, quite evenly distributed, stresses. In comparison, Thiem's translation has 37 syllables with seven stresses, and Walter's slightly improved version, has 29 syllables with six stresses. When compared in this way, the rhythms of this register are clearly different in both languages. Moreover, throughout the speech, Pinter's register is concise with only 110 syllables overall, whereas Walter's 126 syllables only slightly improves on Thiem's 135 syllable attempt. Therefore, it can be assumed that a higher register in the German language often requires a raised level of syllabicity, and, as such, is significantly different to the tone of the original English.⁹² In this case, although both translations are adequate, it would be beneficial for the actor to be able to view the original English version as he may find he can recognize the rhythms in the original and, as a result, influence his own rendition in German.

Not only does rhythm underline Goldberg's combination of pseudo-intellectuality and fake sentimentality, but also punctuates his language of Jewish nostalgia and cliché, which causes equal difficulty for the translator.

3.3.4 Clichés

[...] jargon is used to draw attention to the misuse of language as a comic-aggressive smokescreen (Goldberg's cliché-patter [*The Birthday Party*], Mick's finance and interior-decorator terms [*The Caretaker*]; the academic jargon of Teddy [*The Homecoming*], the cellarmanship of Duff [*Landscape*])
(Kennedy, 1975, p.167)

⁹² Further detailed discussion on rhythms in Pinter's language can be found in Chapter Five "Pinter's Poetic Language".

Clichés are well-known or overused phrases recognizable within their native society, and are used by many of Pinter’s characters to fill awkward silences, to disguise a lack of knowledge or to disconcert other characters on stage. Moreover, they usually convey the character’s misplaced belief in a control over the conversation and situation, while their underlying meaning exposes that role’s weakness of relying on stock phrases (some of which do not fit the situation) to ensure the ‘last word’ and an apparent speech of significance. Such standard expressions often emphasize these characters’ ignorance, egotism and superficiality. For example, Pete in *The Dwarfs*, (Pinter, 1996b), responding to Len’s incoherent ravings, uses a series of clichéd phrases, which, compared to his friend’s confused thoughts, highlight the irrelevance of his opinion and the superficiality of his friendship:

Original (Pinter, 1996b)	Thiem (Pinter, 1969a)
<p>p.97 PETE: You want to watch your step. You know that? You’re going from bad to worse. Why don’t you pull yourself together? Eh? Get a steady job. Cultivate a bit of go and guts for a change. Make yourself useful, mate, for Christ’s sake. As you are, you’re just a dead weight round everybody’s neck. You want to listen to your friends, mate. Who else have you got?⁹³</p>	<p>p.134 PETE: Du solltest dich in acht nehmen. Weißt du? Mit dir geht’s bergab. Warum reißt du dich nicht zusammen? Was? Such dir eine feste Stellung. Zeig zur Abwechslung mal etwas Unternehmungsgeist und Mumm. Mach dich nützlich, Kumpel, Herrgott noch einmal. Wie du dich jetzt benimmst, hängst du allen wie ein Mühlstein um den Hals. Hör auf den Rat deiner Freunde, Kumpel. Wen hast du denn sonst noch?</p>

Clichés are created in, and by, a specific culture, and, as can be seen here, are problematic to transfer to another. For example, in Thiem’s version (*Die Zwerge*) “You want to watch your step”, “You’re going from bad to worse”, and “a bit of go and guts” became respectively “Du solltest dich in acht nehmen”, “Mit dir geht’s bergab”, and “etwas Unternehmungsgeist und Mumm”, which, although equally fine clichés in German, use an unnecessarily stilted and complex vocabulary. Again it could be argued that Thiem’s often outdated response to translating English registers is to blame here.

⁹³ Compare with Goldberg’s verbal torture of Stanley in Pinter, 1996a, p.41.

However, a similar example is found in Elisabeth Plessen and Peter Zadek's 1995 translation of *Moonlight*:

Original (Pinter, 1998)	Plessen und Zadek (Pinter, 2000b)
<p>p.333 ANDY: I'll tell you something about me. <i>I sweated over a hot desk all my working life</i> and nobody ever found a flaw in my working procedures.</p> <p>[...] I inspired the young men and women down from here and down from there. I inspired them to put their <i>shoulders to the wheel and their noses to the grindstone and to keep faith at all costs with the structure</i> which after all ensured the ordered government of all our lives, which took perfect care of us, which held us to its bosom, as it were.</p> <p>[...] Love is an attribute no civil servant <i>worth his salt would give house room to.</i></p> <p>[<i>My italics</i>]</p>	<p>pp.45-6 ANDY: Jetzt erzähle ich dir mal was über mich. <i>Ich habe mein ganzes Arbeitsleben lang an einem Schreibtisch geschwitzt</i>, und niemand hat je einen Fehler in meinen Arbeitsvorgängen gefunden.</p> <p>[...] Ich beflügelte die jungen Männer und Frauen, die nach der Uni bei mir landeten. Ich beflügelte sie, <i>sich tüchtig ins Zeug zu legen und zu schinden und sich unter allen Umständen loyal gegenüber der Struktur zu verhalten</i>, die immerhin den ordentlichen Ablauf von unser aller Leben garantierte, die uns komplett umsorgte, uns an ihrem Busen hielt, sozusagen.</p> <p>[...] Liebe ist eine Eigenschaft, die kein Beamter, <i>der auf sich hält, geschenkt nähme.</i></p> <p>[<i>My italics</i>]</p>

In this example, the excess of clichés emphasizes Andy's determination to prove his confidence and ability to be an inspiration in his job, while simultaneously confirming the opposite. His language is precisely considered, and the clichés, italicized here, are carefully chosen, and his tenacity is highlighted in the steady rhythm of the words. However, the result is a heavily ironic speech which simply accentuates his incapacabilities. Unfortunately, neither the tone of many of the individual clichés, nor the rhythm of the speech is recreated in the translation. In contrast to the original, the unavoidably wordy quality of the German version may imply to the foreign interpreter that Andy has no control over his 'ramblings' and is, therefore, a fundamentally weak character. Moreover, the translation fails to convey a sense that Andy's faults persist despite his continual attempts at success, and, as such, requires a note from the translator which refers to the original English and clarifies the significance of Pinter's overuse of clichés.

Indeed, although similar German clichés often exist for the translator, they may not effectively recreate the meaning or rhythm of the original in performance. Furthermore, when no alternative cliché is available in German, the translator must decide either to translate the words literally or move away from the original structure, and translate the meaning according to his own interpretation. However, such subjective decisions may restrict the interpretations of characters or situations, and, therefore, affect the overall pattern of that moment. Therefore, a brief annotation by the translator denoting what has been left behind or gained in the translation, could assist the producers of the foreign version.

3.3.5 Use of song

Finally, although only a few Pinter plays incorporate songs, it is important to recognize their significance as a form of register, and to discuss how their inclusion affects the job of the translator. Pinter’s choice of song is always central to the main theme of each play in which they are included, and their lyrics are used in the same way as conventional speeches. For example, in *Old Times*, the three characters have been engaged in a battle of words which culminates in a strongly implicative exchange of song lyrics;

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])
<p>p.264-6</p> <p>DEELEY (<i>Singing.</i>) Blue moon, I see you standing alone ...</p> <p>ANNA (<i>Singing.</i>) The way you comb your hair ...</p> <p>DEELEY (<i>Singing.</i>) Oh no they can't take that away from me ...</p> <p>ANNA (<i>Singing.</i>) Oh but you're lovely, with your smile so warm ...</p> <p>DEELEY (<i>Singing.</i>) I've got a woman crazy for me. She's funny that way.</p> <p><i>Slight pause.</i></p> <p>ANNA (<i>Singing.</i>) You are the promised kiss of springtime ...</p> <p>DEELEY (<i>Singing.</i>) And someday I'll know that moment divine,</p>	<p>p.13-14</p> <p>DEELEY <i>singt</i>: O Mond, ich seh dein trauriges Licht ...</p> <p>ANNA <i>singt</i>: Dein Kuß war weich und warm ...</p> <p>DEELEY <i>singt</i>: Nein, die Erinn'ung geb ich niemals her ...</p> <p>ANNA <i>singt</i>: Die blauen Augen, die vergeß ich nie ...</p> <p>DEELEY <i>singt</i>: Ich hab ein Mädcl, das an mich glaubt. Wer kann sie verstehn.</p> <p><i>Kleine Pause.</i></p> <p>ANNA <i>singt</i>: Du bist ein zarter Kuß im Frühling ...</p> <p>DEELEY <i>singt</i>: Der Tag kommt, es kann gar nicht anders sein, und alles, was du</p>

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])
<p>When all the things you are, are mine! <i>Slight pause.</i> ANNA (<i>Singing.</i>) I get no kick from champagne, Mere alcohol doesn't thrill me at all, So tell me why should it be true – DEELEY (<i>Singing.</i>) That I get a kick out of you?*</p> <p>(*This continues for several pages)</p>	<p>bist, wird mein. <i>Kleine Pause.</i> ANNA <i>singt</i>: Mir macht der Champagner nichts aus, Trotz Alkohol bleib ich nüchtern und kühl, Wenn ich meine Haltung verlier – DEELEY <i>singt</i>: Dann werd ich berauscht nur von dir.</p>

The play's main theme is about memory and reminiscence, and the songs which Pinter uses are 'old favourites' in England. However, their lyrics also provide the audience with a clear insight into the characters' feelings for each other. Although, as melodies, these songs might also be recognizable in Germany, their words are clearly too important to the overall meaning of the scene to allow them to remain in the original language. As a result, the translators, here, were forced into the position of translating the lyrics for the benefit of the target audience, and, in turn, much of the comic familiarity was lost in this moment. Of course, if the translator had taken well-known song phrases from German popular music, his choice to naturalize this moment would affect his whole approach to the translation, and may require him to consider naturalizing other elements in the play to ensure a consistent style of writing. As such, and given the rather awkward and stilted nature of the translations shown here, it may be preferable for the translator to choose the alternative method of foreignization, accompanied by a note for the performer which would explain the potential implications of each song lyric.

Similarly, in *The Birthday Party*, McCann's song introduces the climax of the play, when the game of Blind-Man's-Buff turns into chaos and Stanley finally loses control:

Pinter Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001) Walter (Pinter, 2005)	Brandtner Stuttgart production 2002
p.55 MCCANN: Oh, the Garden of Eden has vanished, they say, But I know the lie of it still. Just turn to the left at the foot of Ben Clay And stop when halfway to Coote Hill. It's there you will find it, I know sure enough, And it's whispering over to me: Come back, Paddy Reilly, to Bally-James-Duff, Come home, Paddy Reilly, to me!	Thiem p.51/ Walter p.83 MCCANN: Der Garten Eden, so heißt's, schwand dahin, Doch ich weiß noch, wo er liegt. Geh links den Weg am Berge Ben Clay, Bleib stehn, wo der Pfad dann abbiegt. Dort wirst du ihn finden, das weiß ich bestimmt, Und es flüstert hinüber zu mir: Kehr zurück, Paddy Reilly, nach Bally-James-Duff Kehr zurück, Paddy Reilly, zu mir	p.51 MCCANN: Den Garten von Eden gibt's nicht wird gesagt. Doch ich weiß genau, wo er liegt. Geh links, wo die Brücke den Fluss überragt, Bleib steh'n, wo die Straße sich biegt. Hier werd'ich ihn finden, ich weiß es bestimmt. <i>Lass, Glück, mich hierbei nicht im Stich.</i> Komm heim, Paddy Reilly, nach Bally-James-Duff Komm heim, Paddy Reilly zu mir [My italics]

As in the previous example, the lyrics to the song are central to theme of the whole play. *The Birthday Party* is concerned with identity and belonging and, by virtue of the subject and origin of the melody, McCann's love of his country of Ireland is explained. Moreover, these lyrics also highlight Stanley's destructive desire to belong, and are clearly used to torment him. Again, the official translators (Thiem and Walter) felt that the Irish melody was not sufficient to explain this implied meaning and therefore, translated the lyrics to ensure understanding by the target audience. Interestingly, Walter retained the translation provided by Thiem. However, Jürgen M. Brandtner, the director of the Stuttgart production (who used a combination of both translations for the rest of his performance script), felt that their version was too stilted and 'unsingable' and so provided a translation of his own.

Beide Übersetzungen sind Übersetzungen von Menschen, die scheinbar das Lied nicht kennen, denn man kann die Übersetzungen nicht besonders gut singen. Deshalb habe ich von der 1. Strophe eine

eigene, singbare Übersetzung angefertigt, die Peter [the actor playing the role of McCann] dann auch gesungen hat.
(Brandtner, Private correspondence, 2002)

In terms of rhythm, Brandtner's version is indeed more musical than the earlier translation, and, in the main, it retains the rhyme as well as the meaning of the original. However, where he felt a German audience may be confused with the Irish references, Brandtner chose to keep the location of the journey neutral until the last line, therefore maintaining the mystery so often implied in Irish folksongs. Moreover, although most of his version follows the lines of the original, line 6: "And it's whispering over to me" is translated as *Lass, Glück, mich hierbei nicht im Stich*, which literally back-translates as "Luck, don't abandon me here", and which briefly prevents the rhyming scan of the lyric. Although it is unclear why Brandtner felt it necessary to change this line so considerably, it retains the spirit of the original by implying through its subtext, the confusion and desperation in which Stanley finds himself.

In this case, the translation of the lyrics while retaining the original tune, would not be considered as confusing for the audience as many Irish folk-songs have been adopted into the German culture. As such, these translations could be considered a successful acculturation of the text. However, this should not prevent the inclusion of the original lyrics in the performance text, in case the director has chosen to foreignize his interpretation and wishes to maintain continuity in this regard.

3.4 Conclusion of Chapter

As described and discussed in this chapter, Pinter's culture, and specifically the English references in his work, is very problematic to transfer and translate to the German stage. Moreover, these cultural difficulties also include complex issues of categorization as well as the temporal, historical and social influences on the original writing and the subsequent responses of the translator, director, actor and target audience.

As a result of these complications, the translator is left with four possible solutions: literalization, naturalization, foreignization and acculturation, which, generally speaking, he combines in the hope that it will lead to the most effective and successful performance text. However, each of these approaches has both strengths and weaknesses, and although, used alone, they may solve part of a translation problem, their limitations mean that many cultural aspects of the original text fail to reach the target version. As such, the theatre ensemble is provided with a script which is incomplete and requires some form of annotation to explain that which has been unavoidably omitted or altered as a result of the specific approach to culture taken by the translator. Moreover, such annotations would provide the director and his team with alternative solutions to the translation problems, allowing them to choose the approach which is most suitable for their specific interpretation. Indeed, in so doing, the translator would retain his chosen style and creativity in the published text, while accepting that the culture of each individual audience is best known and represented by the director of that particular production. Furthermore, although it is generally accepted that the most recent translation is the most appropriate for a modern audience, it should also be recognized that earlier translations may provide some clues to the cultural issues of the original era of the play. As such, these translations must not become obsolete as soon as a new edition is offered, but rather should be made available to the director by way of the annotations.

Finally, given that culture is so central to Pinter's style, it is vital that the translation provides the director with a clear understanding of this significant part of the play's context, even if he subsequently chooses to naturalize his interpretation. However, although it appears that the underlying cultural meanings described in this chapter are complicated yet possible to reproduce, they are relatively simple in comparison to those cultural aspects which are only implied in Pinter's ambiguous style of writing. As such, the following chapter details an even more demanding step in the translation process which combines Pinter's culture with his subtle use of language.

4 - Chapter Four

Implication and ambiguity

[T]he simplest way to state the difference between literary and non-literary translation is to say that the latter translates what is in the text, whereas the former must translate what the text only implies.

(Riffaterre in Schulte, 1992, p.217)

Riffaterre's assertion here is especially relevant with regard to Pinter's plays. Indeed, in Steven Gale's analysis of this playwright's work, he describes an expertise in the use and creative handling of the English language, particularly with regards to implied meanings and their function in the production process:

puns, misunderstandings, *non sequiturs*, jokes, non-communications, a Yiddish phrasing, witty word play, and reversal, all included for the common reasons of characterization, contrast, relief, plain humorous effects, and so forth.

(Gale, 1977, p.254)

As with much of Pinter's writing, the usual meaning of the words themselves is often secondary to the influence of their implication or ambiguity. However, his methods are subtle, and, rather than simply relying on the great English literary tradition of puns, Pinter also deliberately avoids the inclusion of direct or obvious jokes. Moreover, like Shakespeare, he has the ability to create completely original humour through his mastery of the English language, and to suggest meanings as strongly through implication as through direct speech. Out of context these moments may not appear to have any significance, but as a result of his clever choice of words, and the characters' reaction to, or deliberate ignorance of their use, the native audience can subconsciously yet automatically understand the inference. An example of such a moment is found in

The Birthday Party when Meg feigns shock and anger at Stanley's use of the word *succulent* to describe her fried bread. Her flirtatious overreaction to this unusual adjective creates some of the comedy for the audience: "You shouldn't say that word to a married woman" (Pinter, 1996a, p.11), but the true reason for her ridiculous belief that she is being propositioned, is as a result of her misinterpretation of the word's origin. For Meg, the word *succulent* sounds remarkably similar to *suck*, and therefore carries the same strong sexual connotations, and it is this linguistic detail which causes her humorous (and perhaps deliberate) misunderstanding. However, in German translation, Thiem concentrates only on the exotic element of the word through his use of a French term "[e]ine Gourmandise" (Pinter, *Die Geburtstagsfeier*. Translated by Thiem, 1969, p.15), which literally translates as *a delicacy*. In contrast, Walter's version, uses "[k]nackig" (Pinter, *Die Geburtstagsfeier*. Translated by Walter, 2005, p.20), which creates its own double meaning of *crunchy* and *tasty* (as in the informal English word for *sexy*), but which unfortunately does not convey the idea that the fried bread was 'juicy' and, therefore, poorly cooked. Moreover, despite their passable foreign alternatives, neither succeeds in implying Meg's linguistically founded delusion. This example is by no means unique, and, as can be seen in the following section of the thesis, there are many other instances where Pinter's use of multi-layered and implicative language is not always represented in the available German translations, and, in turn, is lost in the subsequent productions.

4.1 *Innuendo, double meanings and word play*

Michael Billington reports how, in 1963, Michael Pennington wrote an article for the autumn issue of *Granta* magazine comparing Pinter's writing with Chekhov's:

Central to Pinter's work, as to Chekhov's, is the fluctuating relationship between the form of expression and the thing expressed – a source of comedy and at the same time of great emotional implication.

(Pennington in Billington, 1997, p.149)

As such, Pennington highlighted one of the main problems for the German translator of Pinter's plays. Indeed, András Nagy, in discussing the translation of Chekhov's *Three Sisters* from Russian to Hungarian, notes that in this play "nothing was accidental [...] each line was loaded with different layers of simultaneous meaning" (Nagy in Upton, 2000, p.155), and this is equally true of Pinter's writing style.

Such ambiguous language not only adds texture and dynamic to the plays, but, perhaps more importantly, also provides the interpreter with greater insight into the characters. For these reasons it is essential that the translator understands and recreates these implications within his German version, to ensure that the foreign actors have the same interpretative information available to them as their English counterparts. Unsurprisingly, given the problems discussed in the earlier chapters of this thesis, there are many occasions when an exact alternative is not available, and, as a result, the implied effect is left behind. This occurs either because the conversion of the word(s) is too literal or, if the translator conveys only the equivocal idea through a naturalized implication, the version can move away from linguistic translation towards free adaptation by losing other significant elements of the language such as register or rhythm.

The first half of this chapter concentrates on innuendo, double meaning and word play, and, given that, at first reading, these terms may seem interchangeable, the following definitions are offered for the purposes of this thesis: "innuendo" is exemplified by a word or phrase for which the literal meaning is ignored and replaced by its implication within the context; "double meaning" denotes a word or phrase which, in the context of the sentence or moment, has two accepted dictionary definitions which provide ambiguity for the audience; and "word play" is the use of a word or phrase which, although it has two possible definitions, requires a change of context to highlight the implied meaning. The following examples from Pinter's work clearly illustrate these intricate differences which must be recognized by the translator. Moreover, they define how such implications can create comical, sinister or ironic effects which can be a central and vital influence on the interpretation of the text.

4.1.1 Innuendo

Pinter’s use of innuendo is one of his most significant means of conveying subtle ideas to his audience, be they political, sexual, cultural, threatening, comic, ironic or a combination of all these implications. Examples of this dramatic method can be found in all of his plays. However, *Party Time*, both in title and content, is an especially good example of how Pinter implies political meaning in his works.

4.1.1.1 Political innuendo

The play is set in an elegant drawing room: a cocktail party is in progress, there is much small talk of the most trivial kind, yet there are repeated indications that something sinister is going on outside – a round-up of political opponents of a brutal totalitarian regime.
(Esslin, 1992, pp.211-12)

Esslin’s synopsis of *Party Time* clearly describes the double-edged nature of Pinter’s writing. Moreover, Billington expands on this idea stating that this play implies “the preconditions of Fascism - a myopic and self-preoccupied wealthy élite, totally indifferent to the decisions taken in its name – [which] is becoming dangerously apparent in Britain” (Billington, 1997, p.331). It might be assumed, therefore, that, given their history, a German audience would automatically recognize and relate to this overall theme. However, Billington correctly goes on to explain that such implications are highlighted for the interpreter through the language, which “itself is corrupted”, and he illustrates this fact by citing the “sinister connotations” (ibid., p.331) of the word ‘agenda’ in the following example:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
p.296 DUSTY: Does anyone know what’s happened to my brother Jimmy? [...] TERRY: [...] I thought I had said that we	p.19 DUSTY: Weiß jemand, was mit meinem Bruder Jimmy passiert ist? [...] TERRY: [...] ich dachte, ich hätte gesagt,

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
<p>don't discuss this question of what has happened to Jimmy, that it's not up for discussion, that it's not on anyone's <i>agenda</i>. [...] DUSTY: It's on my <i>agenda</i>.</p> <p>TERRY: What did you say? DUSTY: I said it's on my <i>agenda</i>.</p> <p>TERRY: No no, you've got it wrong there, old darling. What you've got wrong there, old darling, what you've got totally wrong, is that you don't have any <i>agenda</i>. Got it? You have no <i>agenda</i>. Absolutely the opposite is the case.</p> <p>[<i>My italics</i>]</p>	<p>dass wir die Frage, was mit Jimmy passiert ist, hier nicht diskutieren, dass sie nicht zur Diskussion steht, dass das bei niemandem auf der <i>Tagesordnung</i> steht. [...] DUSTY: Es steht auf meiner <i>Tagesordnung</i>. TERRY: Was hast du gesagt? DUSTY: Ich sagte, es steht auf meiner <i>Tagesordnung</i>. TERRY: Nein, nein, das siehst du falsch, meine Süße. Und was du da falsch siehst, meine Süße, was du total falsch siehst, ist die Tatsache, dass du überhaupt keine <i>Tagesordnung</i> hast. Kapiert? Du hast gar keine <i>Tagesordnung</i>. Das absolute Gegenteil ist der Fall.</p> <p>[<i>My italics</i>]</p>

It is clear in the play that Terry has been heavily influenced by the regime of the new 'club'. However, his wife, Dusty, seems either unaware or unperturbed by the threatening nature of its dominance, and is prepared to continue questioning the whereabouts of her brother. In this context, 'agenda' becomes synonymous with 'political rebellion', and Terry's insistent repetition of the word emphasizes the implication that having an 'agenda' may prove fatal.⁹⁴ Unfortunately, the German translation *Tagesordnung* (literally 'order of the day') does not have the same political overtones as the original, and, more importantly, in terms of pronunciation, lacks the power of the shorter and hard-hitting English word. Moreover, although a possible alternative might be *Programm*, despite its stronger sound, it still lacks the implications of the original. As such, the underlying meaning of this marital argument, which might be used to highlight Terry's protective nature, is not available to the German performer, and, therefore, may detrimentally effect the characterizations in this scene.

⁹⁴ In the last moments of the play the audience is finally introduced to Jimmy. It is clear that he has been 'silenced' and that, if he is still alive, he no longer has any control over his existence.

Similarly, the political theme is further emphasized later in the play when Pinter uses the word ‘regime’ for its “double-edged potency [...and] terrifying resonance” (Billington, 1997, pp.331-3). In a discussion between the recently reunited Charlotte and Fred, the former compliments the latter on his good looks and asks him how he keeps “so trim”, using the word ‘regime’ in the sense of the common English phrase ‘fitness regime’.

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
p.307 CHARLOTTE: What’s your <i>regime</i> ? What <i>is</i> your <i>regime</i> by the way? [<i>My italics</i>]	p.26 CHARLOTTE: Wie <i>beherrschst</i> du dich? Wie <i>beherrschst</i> du dich eigentlich? [<i>My italics</i>]

Significantly, shortly before this moment, Charlotte commented that “there’s something going on in the street” to which Fred mysteriously replied “Leave the street to us” (Pinter, 1998, p.307). As such, this context implies his connection with the ‘round-up’, which, in turn, clarifies to the English audience the innuendo and double meaning of Charlotte’s deliberately repeated question – she wants to know his political preferences. In this case, the innuendo is partially achieved in the German translation, which literally means ‘How do you control/govern yourself?’, as it simultaneously implies that Fred is being controlled and that he is free to support any political party he wishes. However, the association with keeping fit, which provides the cover for this guarded discussion, is only loosely intimated in the German (‘control’ could suggest ‘resisting temptation’ on a diet) and, therefore, the translation may seem somewhat out of place within the bogus context.

Ironically, as Klaudyna Rozhin suggests in her analysis of Polish *realia* in translation, the word ‘regime’, to an average English audience member, has only “some vague associations with the political situation in some distant country, [and] it definitely will not create such clear and vivid pictures” (Rozhin in Upton, 2000, p.143). As such, if Ledig-Rowohlt’s translation permitted the same opportunity for innuendo and double meaning, then, as with the Polish, it would probably evoke stronger images than the

original version, as the target audience would immediately relate it immediately and appropriately to Nazi Germany and the Stasi. Unfortunately, *beherrscht* has only a slight political connotation, and, as such, this German version is weaker than the original English.

Political innuendoes in Pinter’s work also greatly emphasize the overall theme of the play. For example, in the early moments of *Party Time*, the following speech implies the processes involved in creating a dictatorship:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
<p>p.286 MELISSA: What on earth’s going on out there? It’s like the <i>Black Death</i>. [...] The town’s dead. There’s nobody on the streets, there’s not a soul in sight, apart from some ... soldiers.</p> <p>[<i>My italics</i>]</p>	<p>p.14 MELISSA: Was um Himmels willen ist denn da draußen los? Als ob die <i>Pest</i> ausgebrochen wäre. [...] Die Stadt ist tot. Kein Mensch auf der Straße, keine Seele in Sicht, außer ein paar ... Soldaten.</p> <p>[<i>My italics</i>]</p>

Although the implication of ‘death’ is clear in the translation of this speech, *die Pest* (meaning ‘the plague’) does not include the significant word ‘black’ which, in the original, is either an echo of the ‘blackshirts’ or an implication that the new ‘regime’ is racist. Moreover, ‘black’ becomes a theme in itself when used in the following exchange:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
<p>p.283 GAVIN: They used to put a hot towel over your face, you see, over your nose and eyes. I had it done thousands of times. It got rid of all the <i>blackheads</i>, all the <i>blackheads</i> on your face. TERRY: <i>Blackheads</i>? GAVIN: It burnt them out. The towels, you see, were as hot as you could stand.</p> <p>[<i>My italics</i>]</p>	<p>p.12 GAVIN: Es war üblich, wissen Sie, dass man ein heißes Tuch auf das Gesicht bekam, über Nase und Augen. Ich hab das tausendmal erlebt. So wurde man alle <i>Mitesser</i> los, alle <i>Mitesser</i> im Gesicht. TERRY: <i>Mitesser</i>? GAVIN: Das brannte sie aus. Wissen Sie, die Tücher waren so heiß, dass man es gerade noch aushalten konnte.</p> <p>[<i>My italics</i>]</p>

Although Gavin is reminiscing about a treatment at the barber shop, Pinter's choice of words and description implies a form of torture to rid a person of so-called impurities. The deliberately repeated word 'blackhead' refers to the 'blackness' of ideas which oppose the regime, and also strongly implies racism. However, although the literal German translation, *Mitesser* (literally 'co-eater'), might suggest a parasitic behaviour implying a desire to work together against the regime, it does not contain the rebellious or racist suggestion found in the word 'black'.

4.1.1.2 Sexual innuendo

Moving away from the implications of danger or threat, the most prevalent examples of this implicative technique occur in Pinter's use of sexual innuendo. This English comic tradition, allows almost any word in a given context, and said in a certain way, to carry sexual overtones; for example, in *The Lover* (Pinter, 1996b, pp.162-3), the milkman's loaded opening line "Cream?", which is followed by a recommendation of the "clotted" variety, strongly implies a flirtatious quality to the character. These moments are often found in plays where the sexual tension between characters is a major theme: for example, in the predominantly male worlds of *The Homecoming* (mainly heterosexual) and *Victoria Station* (with homosexual overtones), in *Old Times* (with its implications of a complex love-triangle), and in *A Night Out* (a description of Albert's sexual neuroses). However, the same levels of implication are rarely found in the German translations, often weakening their overall performative quality.

Particularly good examples of this can be found in *A Slight Ache* where it becomes increasingly clear that sexual relations between Flora and her husband, Edward, have long since been absent. Flora's one-way discussion with a silent matchseller, who she names after the saint of consolation Barnabas,⁹⁵ includes a description of her first sexual experience - "a ghastly rape [...] my first canter unchaperoned" (Pinter, 1996a, p.175), and an admission that sex "is a very vital experience" (ibid., p.176). Later she resorts to

⁹⁵ Hollis (1970, p.56) and Richards (1971, p.583) also point out that the messenger in Kafka's *Das Schloß*, the only character permitted to enter the castle, also shared the same name. In contrast, Batty (2001, p.28) believes that this name could refer to Barrabas, the thief freed by Pontius Pilate in place of Jesus, but this seems much less likely.

suggestions that are directed more clearly at her companion: “All you need is a bath. A *lovely lathery* bath. And a *good scrub*. A *lovely lathery scrub* [...] It will be a *pleasure*. [...] I’m going to *put you to bed*. I’m going to put you to bed and watch over you. But first you must have a *whacking great* bath. And I’ll buy you pretty little things that will suit you. And little *toys to play with*. On your deathbed. Why shouldn’t you die happy?” (ibid., pp.176-7, my italics). The heavy, and occasionally sadomasochistic sexual innuendo, italicized here, encompasses Flora’s need for a protective and passionate lover, a child and a toy to replace her impotent husband, and, as such, this subtext is conveyed to the actor and his audience without difficulty in the translation. However, at the very end of the play Pinter exposes her complete desperation in a distinctive choice of words:

Pinter Original (Pinter, 1996a)	Thiem <i>durchgearbeitete Fassung</i> (Pinter, 1969b)
<p>p.183 I want to show you my garden, your garden. You must see my japonica, my <i>convolvulus</i>...my <i>honeysuckle</i>, my <i>clematis</i>.</p> <p>[My italics][%]</p>	<p>p.151 Ich will dir meinen Garten zeigen, deinen Garten. Du mußt dir meine Japonica anschauen, meine <i>Winden</i> ... mein <i>Geißblatt</i>, meine <i>Klematis</i>.</p> <p>[My italics]</p>

Given Flora’s previously flirtatious behaviour, and Pinter’s love of poetic writing it is highly probable that he has chosen these flowers and plants for their ambiguous resonance more than their literal significance. One need only compare Flora’s speech with the sexual and anatomical implications spoken by Venus in Shakespeare’s first poem *Venus and Adonis* to affirm this fact:

[%] Batty (2001) also mentions the significance of Flora’s declaration that it is the longest day of the year “with midsummer being traditionally allied to flirtation, mate seeking and lovemaking” (Batty, 2001, p.27).

‘Fondling’, she saith, ‘Since I have hemmed thee here

Within the circuit of this ivory pale,

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I’ll be a *park*, and thou shalt be my *deer*:

Feed where thou wilt, on *mountain*, or in *dale*;

Graze on my *lips*, and *if those lips be dry*,

Stray lower, where the *pleasant fountains* lie.

(Burrow, 2002, p.187, my italics)

In this illustration from a highly erotic piece of poetry, the sexual connotations (italicized) cannot be ignored. Venus likens herself to an open feeding ground for deer (also read ‘dear’) and uses *mountains*, *dales* and *fountains* to describe the pleasures which Adonis will find if he chooses to graze.⁹⁷ Similarly, in Pinter’s play, “honeysuckle” is made up of ‘honey’ and ‘suck’, and “convolvulus” and “clematis” are similar in sound to the parts of a woman’s sexual anatomy *vulva* and *clitoris*.⁹⁸ Although the German translation succeeds in translating the latter (the German for ‘clitoris’ is *Klitoris*), the other two examples are literally translated respectively as *Winden* (bindweed or winches/hoists) and *Geißblatt* (literally: nanny goat leaf). Clearly it could be argued that *Geiß* also has connotations of *geißeln*, meaning to whip, and that *Winden* implies a *double entendre* with the German verb *winden* meaning to wind, bind, wriggle or wrestle. However, although these may imply sexually deviant acts, they are not directly related to the description of intimate parts of Flora’s body, as they are in the original work.⁹⁹ As such, the translation alters the overall interpretation of her character, giving her more sexual power and persuasiveness on the German stage.

Similarly, in *The Room* and *No Man’s Land*, Pinter uses the mainly male domains of driving and cricket to imply the masculine view of sex:

⁹⁷ There are also other meanings derived from Venus’s use of the word *park*, which relate to her regal status, but is of less consequence to the point being discussed here.

⁹⁸ It should also be noted that ‘con’ in convolvulus can also be related to the French word for the vulgar English term ‘cunt’.

⁹⁹ It is probable that as the word *flora* denotes all flowers (of the garden), Flora, the character, given the innuendoes discussed above, represents sex in all forms. Thanks to its Latin origin, this translates exactly into German.

Pinter Original (Pinter, 1996a) <i>The Room</i>	Thiem <i>durchgesehene Fassung</i> (Pinter, 1969a) <i>Das Zimmer</i>
<p>p.109-10 BERT: I got back all right. [...] I had a <i>good bowl</i> down there. <i>Pause.</i> I <i>drove her down, hard</i>. They got it dark out. [...] Then I <i>drove her back, hard</i>. They got it very icy out. [...] But I <i>drove her</i>. <i>Pause.</i> I <i>sped her</i>. <i>Pause.</i> I <i>caned her</i> along. She was <i>good</i>. Then I got back. I could see the road all right. There was <i>no cars</i>. One there was. He wouldn't move. I <i>bumped</i> him. I got my road. <i>I had all my way</i>. There again and back. They <i>shoved</i> out of it. I kept on the straight. There was no mixing it. Not with her. She was <i>good</i>. She went with me. She don't mix it with me. <i>I use my hand</i>. Like that. <i>I get hold of her</i>. I go where I go. She <i>took me</i> there. She brought me back. <i>Pause.</i> I got back all right.</p> <p>[My italics]</p>	<p>p.116 BERT: Ich bin zurück. [...] Ich hatte eine <i>gute Fahrt</i>. <i>Pause.</i> Ich hab sie <i>forsch gefahren</i>. Dunkel ist's draußen. [...] Dann hab ich sie <i>forsch zurückgefahren</i>. Es liegt viel Eis draußen. [...] Aber ich hab sie <i>gefahren</i>. <i>Pause.</i> Ich hab sie <i>rasch gefahren</i>. <i>Pause.</i> Ich hab ihr die <i>Peitsche</i> gegeben. Sie war <i>brav</i>. Dann bin ich zurück. Ich konnte die Straße gut sehen. <i>Kein Verkehr</i>. Ein Wagen nur. Ging mir nicht aus dem Weg. Ich gab ihm 'nen <i>Stoß</i>. Die Straße frei. Für mich allein. Hin und zurück. <i>Gingen</i> mir alle aus dem Weg. Ich geradeaus. Hundert Prozent. Mit dieser Karre. Sie war <i>prima</i>. Sie ist mitgegangen. Mit mir hundert Prozent. <i>Ich hab sie in der Hand</i>. So. <i>Ich pack sie fest an</i>. Ich geh mit ihr, wohin ich will. Sie hat <i>mich hingebracht</i>. Und wieder zurück. <i>Pause.</i> Ich bin wieder zurück.</p> <p>[My italics]</p>

Pinter Original (Pinter, 1997) <i>No Man's Land</i>	Renate and Martin Esslin (Pinter, 1976) <i>Niemand्सland</i>
<p>p.336 SPOONER: How beautiful she was, how tender and how true. Tell me with what speed she swung in the air, with what velocity <i>she came off the wicket</i>, whether she was <i>responsive to finger spin</i>, whether you could <i>bowl a shooter</i> with her, or <i>an offbreak with a legbreak action</i>. In other words, <i>did she google?</i></p> <p>[My italics]</p>	<p>p.16 SPOONER: Wie schön sie war, wie zärtlich und wie treu. Erzählen Sie mir, mit welchem Schwung ihr Leib in der Luft wippte, mit welchem Tempo <i>sie das Tor anpeilte</i>, wie raffiniert <i>ihre Füße das Leder umspielten</i>, wie sensitiv die Aktion ihrer Beine, ob sie die gegnerische Verteidigung überlisten konnte und wie ihre Stellungstaktik war. Mit anderen Worten: <i>hat sie gut gedribbelt?</i></p> <p>[My italics]</p>

In both the above examples an English-speaking audience would, given the context, immediately understand the connotations of these descriptions and recognize them as expressions of sexual frustration. However, in the literal translations the implications are not clear, and sometimes missed altogether. For example, the context for Bert's speech has been created earlier in the play when Mr Kidd mentions that there are "Plenty of women round the corner" and that Bert is capable of "a good gear-change" (Pinter, 1996a, pp.90-1). This comment highlights Bert's dissatisfaction with his (s)mothering wife, and, perhaps unsurprisingly, is translated literally in the Thiem edition. However, when this idea is continued in Bert's only speech in the play, many of the sexual connotations which express so much of his character, are missed in the German version. Phrases such as *a good bowl* imply rolling around on the floor, whereas *eine gute Fahrt* simply describes a good 'trip'. The use of the words *hard*, *bumped* and *shoved* all have aggressively sexual implications giving a strong sense of this character's dream to control women by force. However, respectively, *forsch* (for *hard*) means *brash* (why not *hart*?); *Stoß* (for *bump*) has several definitions - push, shove, poke, punch – but does not imply the sexual nature of the word which is emphasized in the English phrase *bump and grind*; and *gingen* (for *shoved*) literally means 'they went', which in performance, as with many of these examples, does not have the brutal power which is conveyed through the sound of the original word. There are also several phrases in the German version which acknowledge Bert's weakness in sexual relations – a reality, which in the English original, he is vehemently denying. For example, whereas in the English version "There was no cars" implies that he was in control of the situation, "Kein Verkehr" (literally – no traffic) is a *double entendre* in German, meaning no sexual intercourse – an indication that Bert has failed in his quest. Equally, "I had all my way" is a combination of the two phrases - "I had my way with her" and "I went all the way", but "Für mich allein" (literally – Only for me/For me alone) could, given the correct context, imply masturbation and another failure to copulate. Similarly, the highly visual phrase "I use my hand" clearly portrays a sexual action, but "Ich hab sie in der Hand" (literally 'I've got her in my hand') is significantly more passive in nature. Finally, Ruby Cohn, in her paper entitled "The Economy of Betrayal" (Gordon, 2001) highlights the fact that "[w]ere 'it' to replace 'she', the sexual resonance would diminish sharply" (Gordon, 2001, p.19). In German, "the third person

singular pronouns ['it'] agree in gender with the noun to which they refer. In this way, *er*, *sie* or *es* can thus all correspond to English *it* when referring to things" (Durrell, 2002, p.55). Admittedly, given the presumption that Bert is referring to his car (translated earlier as 'der Lieferwagen' – a masculine noun) the use of the pronoun *sie* in the German version should give a feminine emphasis. However, as the translation of this speech refers back to the feminine "gute Fahrt", it is possible and probable that the audience might easily interpret *sie* as the more neutral 'it'. Indeed, although Rudolf Halbritter's analysis of this speech (Halbritter, 1975, pp.174-5) refers to the sexual tension contained within it, it should be pointed out that he based this conclusion on his reading of the original English version.¹⁰⁰ Moreover, the loss of innuendo in the German version is confirmed when in his biography of Pinter, Karl-Heinz Stoll (1977) failed to mention Bert's sexual frustrations despite detailed interpretation and character analysis throughout the rest of the study. As the actor's only source of character information lies within the words on the page and their meanings, a German performer, preparing for the part of Bert using this translation, might be forgiven for thinking that his role remains hen-pecked throughout the play, and that his attack on Riley is sudden and completely uncharacteristic. However, when analysing the original text, it is more likely that this outburst has been building up for years and that his sexual encounter has given him the strength to fight back.

Similarly, in Spooner's speech, the audience gets a clear picture of his sexual fantasies through his deliberate choice of phrases. "[...] she came off the wicket" uses a combination of the colloquialisms 'to come' and 'to dip one's wick', which both express sexual acts. However, "[...] sie das Tor anpeilte", literally means "she had her sights on the goal", which has considerably less erotic implications. The English version confidently continues with the cricket terminology to describe the woman's subservience in the described situation - "whether she was *responsive to finger spin*, whether you could *bowl a shooter* with her, or *an offbreak with a legbreak action*. In other words, *did she google?*" However, Germany has no culture of cricket, and, as a result, Esslin naturalized the sport to allow the use of football terms - "how cleverly her feet played around with the leather, the sensitivity of her leg action, whether she can

¹⁰⁰ Despite writing the book in German, Halbritter cites Pinter's works in English.

outwit the opposition's defence and what her positioning tactics were. In other words, can she dribble?"¹⁰¹ Unfortunately, although the sexual connotations are implied, they suggest that the female described is in control of the situation – completely the opposite idea to the original, where 'she' is identified as the ball, as opposed to the German version where 'sie' is identified as the player. Again, the German actor using this translation, may not understand how this speech strongly conveys Spooner's closet wish to be sexually dominant. Instead, given this character's homosexual tendencies, a German performer may interpret this description as a fear of women. Clearly the potential interpretations of these sections of text differ considerably between the original and the translation, and this is caused by the different understandings of innuendo from culture to culture.

4.1.1.3 Cultural innuendo

Further cultural problems occur for the translator, when Pinter uses references which contain an innuendo that is only recognizable to an English audience. For example, in a great deal of his plays, 'cheese' is mentioned in conversation, and the frequency of its use is by no means a chance decision by the playwright, but a deliberate choice as a result of its cultural significance. 'Cheese', for an English audience, represents a multitude of meanings beyond its standard definition and is used in a variety of common colloquial expressions such as *cheesy* to describe something kitsch or corny, *to say 'cheese'* – to smile for a camera, *hard cheese* – hard luck, *to cheese off* – to annoy, or *the big cheese* – an informal description of an important person. However, for a German audience 'Käse', has little flexibility of meaning beyond the literal, except that, in slang terms it signifies a fairly dated way to say 'twaddle' or 'rubbish'. Therefore, to a German translator, Pinter's regular use of the word may appear to be a passing comment on a staple food. However, even in the case of *A Night Out* (Pinter, 1996a, p.336), when Seeley and Kedge order cheese rolls at a coffee stall, there is a hidden meaning. This is the first encounter of these characters in this short play, but, because of their basic

¹⁰¹ My back-translation.

choice of refreshment, an English audience is immediately able to categorize them as insipid and unrefined personalities. Equally, in *Celebration*, Richard recalls the village pub of his childhood, and explains how it has inspired the creation of his own restaurant. However, when he describes the pub's virtues as "Old men smoking pipes, no music of course, cheese rolls, gherkins, happiness" (Pinter, 2000a, p.41), an English audience immediately recognizes the humour of the situation as Richard confirms the unsophisticated nature of his culinary concepts.

Pinter also uses the word 'cheese' to underline tragic moments within his plays, because alongside the ordinariness of the foodstuff, the tone of the word is also comic. Indeed, British audiences are traditionally quick to spot hidden meanings simply implied in the tone of the actor's voice, and, therefore, the word 'cheese' need only be stated on an English stage and with it comes a sense of light-heartedness. As a result, when it is used in a sinister or menacing way (Len in *The Dwarfs* believes his excessive consumption of cheese has poisoned him and caused his insanity), or as a tool to humiliate other characters, as is suggested in the following examples from *One for the Road* and *The Homecoming*, the tragicomedy of the scene is emphasized. In each of these plays, the character who mentions 'cheese' has a highly insecure personality but is constantly trying to assume control over the situation and the other characters in the play; that is, become *the big cheese* of the moment. For example, in *One for the Road*, Nicolas is torturing Victor, one of his prisoners, using interrogation techniques and his own unpredictability to threaten and claim superiority:

Do you know the man who runs this country? No? Well, he's a very nice chap. He took me aside the other day, last Wednesday, I think it was, he took me aside, at a reception, visiting dignitaries, he took *me* aside, *me*, and he said to me, he said, in what I can only describe as a hoarse whisper, Nic, he said, Nic (that's my name), Nic, if you ever come across anyone whom you have good reason to believe is getting on my tits, tell them one thing, tell them honesty is the best policy. The cheese was superb. Goat. One for the road.

(Pinter, 1998, pp.230-1)

Through its very banality, especially in comparison to the actual situation, the line describing the cheese has a very sinister implication. This is highlighted further by the apparently unnecessary addition of declaring the exact type of cheese on offer which, alongside the harshness of its sound, is included as if to say to Victor that he will never again be in the position to afford such luxuries. By this, Nicolas has clarified his higher status and, at the same time, belittled an already defeated victim. Although the German audience of this play would recognize the horror of this moment, their more standard definition for *cheese*, and its few comic connotations, would not allow for the additional texture and effectiveness created by Pinter's common use of tragicomedy. Moreover, the German translation "Ziegenkäse" (Pinter, 1988, p.80) does not convey the same underlying brutality as the sharp tone of the word "Goat", because it is polysyllabic. As such, it must be questioned why Ledig-Rowohlt did not choose the more literal translation "Ziege" which, not only would have honed the tenor of the word, but would also have implied an appropriate double meaning as it is also a colloquial term meaning 'Bitch'.¹⁰²

Equally, in *The Homecoming*, while Joey is attempting to bed his sister-in-law, Ruth, his brother and Ruth's husband, Teddy, appears disturbingly indifferent to this infidelity, instead preferring to debate the trivialities of eating his other brother's cheese-roll.

LENNY. Where's my cheese-roll?

Pause.

Someone's taken my cheese-roll. I left it there. (*To SAM.*) You been thieving?

TEDDY. I took your cheese-roll, Lenny.

Silence.

SAM looks at them, picks up his hat and goes out of the front door.

Silence.

¹⁰² This feminine insult would be particularly relevant given that Nicolas's next topic is his encounter with Victor's wife.

LENNY. You took my cheese roll?

TEDDY. Yes.

LENNY. I made that roll myself. I cut it and put the butter on. I sliced a piece of cheese and put it in between. I put it on a plate and I put it in the sideboard. I did all that before I went out. Now I come back and you've eaten it.

TEDDY. Well, what are you going to do about it?

LENNY. I'm waiting for you to apologize.

TEDDY. But I took it deliberately, Lenny.

LENNY. You mean you didn't stumble on it by mistake?

TEDDY. No, I saw you put it there. I was hungry, so I ate it.

(Pinter, 1997, pp.71-2)

In a curious way, Teddy has high regard for his wife, which is why he does not try to seize victory by possessing her. Likewise, in the exchange cited above, he calmly and unapologetically admits to taking Lenny's cheese-roll. However, it is Lenny's reaction, to a relatively insignificant theft of a traditionally bland food, which might normally be expected from a cuckold, and, as such, the cheese-roll could, with a converse irony, represent Teddy and Ruth's sex-life and marriage as a whole. Therefore, in the stark contrast between Teddy's relaxed attitude towards the seduction of his wife and Lenny's fury with regard to a simple cheese roll, lies a clever irony and grotesque humour, which, given the difference in cultures, may not be as obvious to a German audience.

Cheese as an innuendo for sex is demonstrated with even more definition, in *The Birthday Party*, when Lulu attempts to woo Stanley into a relationship with her by suggesting a spontaneous picnic:¹⁰³

¹⁰³ It is possible that this use of innuendo is related to an informal definition of the term *cheesecake* meaning the images which portray women according to a stereotypical ideal of sexual attractiveness.

LULU. (*rising*) Come out and get a bit of air. You depress me looking like that.

STANLEY. Air? Oh, I don't know about that.

LULU. It's lovely out. And I've got a few sandwiches.

STANLEY. What sort of sandwiches?

LULU. Cheese.

(Pinter, 1996a, p.20)

Again, her offer of such a basic food, and his feigned enthusiasm at the thought, would be both humorous and tragic to an English audience, as it implies the tedious existence of both these characters and the likely barrenness of their individual sex lives. As a result of the situation and Lulu's unimaginative choice of 'filling', an English audience would immediately react to the tragicomedy of the moment, but in the German translation, this implication is weakened because of linguistic and cultural differences, thereby giving the foreign interpreter fewer linguistic dimensions for his interpretation. Indeed, in a semi-professional production of this play, in late 2002 at the kommunales kontaktteater in Stuttgart, the comedy of this entire moment was over-exaggerated when the actress playing Lulu slid across the central kitchen table towards Stanley saying "Käääääse" in a ridiculous attempt at a provocative voice. As such, the tragicomedy was transformed into a farcical form of slapstick which reduced the significance of the scene to something one-dimensional.

Similarly, Pinter often uses another foodstuff – cake – as a sexual innuendo, and often it is his specific choice of cake which creates a particular insinuation. Generally speaking his choices are untranslatable, such as his comic and constant referral to 'buns' in *Family Voices*:

Jane gave me a *bun*. I think it was a bun. Lady Withers bit into her *bun*. Jane bit into her *bun*, her toes now resting on my lap. Lady Withers seemed to be enjoying her *bun*, on her sofa. She finished it and picked up another. I had never seen so many *buns*. One quick glance told me they were perched on cakestands, all over the room.

Lady Withers went through her second *bun* with no trouble at all and was at once on to another. Jane, on the other hand, chewed almost dreamily at her *bun* and when a currant was left stranded on her upper lip she licked it off, without haste.

(Pinter, 1998, p.137, my italics)

Although the male voice speaking at this moment in the play is apparently describing a rather strange tea party, given that 'bun' can also imply the word 'buttocks' as well as the phrase 'bun in the oven', his apparently frustrated repetition of the word also strongly alludes to his sexual desires. However, Leding-Rowohl's naturalized alternative is *Rosinenbrötchen* (Pinter, *Familienstimmen*, 1988, p.14) – literally: 'raisin roll' – which he later shortens to *Brötchen* – literally: 'bread roll'. For the German actor this alternative has much less strength in its sound and rhythm. Moreover, in terms of its confectionery appeal, the choice of a bland and everyday *Brötchen*, as opposed to a sweet treat, has virtually no comic or sexual innuendo with which the performer can experiment.

However, there are examples where the translator has effectively included his own implications in the German translation. For example, in *The Birthday Party*, Stanley refers to Meg as "just an old piece of rock cake" (Pinter, 1996a, p.17). Rock cake, as the name suggests, is an extremely dry cake with a hard outer shell, and is known as such by the majority of English people. Given Stanley's dislike of Meg's grotesque and ridiculous come-ons, an English audience would immediately see his comment as a reference to her age, dryness and blandness, both in terms of her personality and her ability to be in any way sexual. As such, the two main German translations of this type of cake clearly indicate the difficulties of translating such implications. The early translation from Thiem used "ein altes, ausgetrocknetes Stück Baumkuchen" (Pinter, *Die Geburtstagsfeier*. Translated by Thiem, 2001, p.20) which literally means 'an old, dried-up piece of *treecake*', which, although naturalizes and maintains the idea of cake, actually describes a type of gourmet confection so-called for its eccentric tower effect. As a result, Stanley's comment on Meg's extreme ordinariness requires a hint of sarcasm from the actor – a tone not commonly used in the German language. In

contrast, the later translation from Michael Walter, moves away altogether from the idea of cake and translates the phrase as “eine alte Trockenpflaume” (Pinter, *Die Geburtstagsfeier*, 2005, p.29), which literally means ‘an old prune’. However, Walter has cleverly brought in a double meaning in this phrase which strongly highlights the sexual nature of Stanley’s insult, as *Pflaume* also has the same meaning as *twit* as well as the vulgar term *cunt*.

Likewise, in *Moonlight*, Andy, when explaining his encounter with an old female friend, states “She invited me back to her flat for a slice of plumduff” (Pinter, 1998, p.334). As with the phrase “Fancy a spot of tiffin?” from the British comedy film *Carry On Up The Khyber* (1968), the sexual implication of *a slice of plumduff* is immediately recognizable to an English audience because such a cake is so rare, and so is assumed to have a purposeful meaning other than its usual dictionary definition. Also its similarity to the colloquial phrase *up the duff* cannot be ignored, and adds to the idea of a sexual act. However, the German translation - [ein] *Stückchen Pflaumendatschi* (Pinter, *Mondlicht*. Translated by Plessen and Zadek, 2000b, p.46) - is a much more common cake in Germany, and so the peculiarity is lost. Moreover, while the double meaning of *Pflaume*, in this phrase, again emphasizes the sexual implications of the reference, unfortunately the severe vulgarity of the expression makes the German adaptation much harsher in tone, and leaves little room for ambiguity.

4.1.2 Double meanings

Pinter does not only restrict his references to cakes as innuendo, but also uses them for their double-meanings. In *Night School*, for instance, Walter and his two aunts, Annie and Milly, are enjoying a special tea-time to celebrate his return from prison:

MILLY. (*eats*). Where’d you get the jam tarts?

ANNIE. Round the corner.

MILLY. Round the corner? I thought I told you to get them down the road.

ANNIE. He didn’t have any down the road.

MILLY. Why, he'd run out?

ANNIE. I don't know if he'd made any today.

MILLY. What are they like?

WALTER. Lovely. (*He takes another. Eats. Pause.*)

MILLY. I've had to lay off tarts, haven't I, Annie?

ANNIE. They was giving her heartburn.

MILLY. I had to lay off. I had to lay right off tarts, since just after Easter.

ANNIE. I bet you never had a tart in prison, Wally.

WALTER. No, I couldn't lay my hands on one.

Pause.

(Pinter, 1996b, p.190)

The inane topic which begins this conversation is purposeful in that it forms the basis of the humour to come, and leads the audience to expect some sort of culmination to the story. The punchline comes in the form of Walter's tongue-in-cheek response to Annie's innocent supposition, that is, its double meaning of a type of cake, as well as the colloquial term for prostitute. In order to get this across, Thiem realized that it was necessary to move away from the literal meaning 'Tortlett', and, therefore, naturalized the final lines as follows:

ANNIE: Du hast sicher keine im Gefängnis bekommen, Wally.

WALTER: Nein, da hab ich nie was zum Schlecken bekommen.

(Pinter, *Abendkurs*. Translated by Thiem, 1969b, p.103)

This literally back-translates as:

ANNIE. I bet you never got any in prison, Wally.

WALTER. No, I never got to taste any sweet stuff.

(My back-translation)

In this example, Thiem (or perhaps Esslin, when he 'looked through' the original translation) also used here the double meaning of *Schlecken* which back-translates as 'to lick', and, as a result, created a much more explicit significance to Walter's retort, once again providing the interpreter with another exaggeration of Pinter's sexual references.

Another common example of double meaning as sexual reference is found in *The Homecoming*, where Pinter stresses, through its repetition, the sexually aggressive connotations for an English audience of the simple word ‘take’. In the following scene, Lenny is meeting his sister-in-law Ruth for the first time and, through their conversation, Pinter conveys their ambiguous relationship which combines sexual tension and the battle for domination of the situation. As such, although the use of the word ‘take’ in this excerpt is a straightforward term in its general use, it has also acquired distinct overtones which are now commonly considered to be English colloquialisms for sexual intercourse or violence:

Pinter Original (Pinter, 1997)	Walter ¹⁰⁴ (Pinter, 2005)
<p>p.42 LENNY. [...] Just give me the glass. RUTH. No. <i>Pause.</i> LENNY. I'll <i>take</i> it, then. RUTH. If you <i>take</i> the glass ... I'll <i>take</i> you. <i>Pause.</i> LENNY. How about me <i>taking</i> the glass without you <i>taking</i> me? RUTH. Why don't I just <i>take</i> you?</p> <p>[<i>My italics</i>]</p>	<p>p.257 LENNY: [...] Geben Sie mir einfach das Glas. RUTH: Nein. <i>Pause.</i> LENNY: Dann <i>nehme</i> ich es. RUTH: Wenn du das Glas <i>nimmst</i> ... <i>nehme</i> ich dich. <i>Pause.</i> LENNY: Wie wär's, wenn ich das Glas <i>nehme</i>, ohne dass du mich <i>nimmst</i>? RUTH: Warum <i>nehme</i> ich dich nicht einfach?</p> <p>[<i>My italics</i>]</p>

In the case of this example, the triple meaning of the verb leaves the audience, as well as the characters themselves, to decide whether its use refers to the literal sense, or to either sexual or violent connotations, or indeed a combination of all three. However, in translation the verb *nehmen* only has the standard meaning and a slight sexual implication. As there is no sense of violence in the target language, the fight for control between these two characters is less defined. The German performers, therefore, may portray this scene with a purely flirtatious quality – not quite what is implied in the English version. Moreover, given that this is their first encounter, this deficiency in the

¹⁰⁴ In terms of the translation of ‘take’ there is no difference between this translation and the earlier Thiem versions. As a result it is unnecessary to include them here.

translation has the ability to affect the portrayal of their relationship throughout the whole play.

In other plays, some of the double meanings are far less convoluted, but, because of their simplicity require some emphasis by the actor to ensure that the implication is successfully conveyed to the audience. For example in *The Collection*, James is trying to establish what happened the previous week between his wife (Stella) and another character called Bill in a hotel in Leeds. Eventually, he confronts Bill and asks him to clarify the events of this night of supposed seduction:

JAMES. And then about midnight you went into her private bathroom and had a bath. You sang 'Coming through the Rye'. You used her bath towel. Then you walked about the room with her bath towel, pretending you were a Roman.

BILL. Did I?

JAMES. Then I phoned.

Pause.

I spoke to her. Asked her how she was. She said she was all right. Her voice was a little low. I asked her to speak up. She didn't have much to say. You were sitting on the bed, next to her.

Silence.

BILL. Not sitting. *Lying.*

(Pinter, 1996b, p.125, my italics)

As the main theme of this play is how to recognize the truth, Bill's very pointed use of the final word in this scene is of great significance. However, in the published translation, Thiem uses the word *Gelegen* (Pinter, *Die Kollektion*. Translated by Thiem, 1967, p.90), which only conveys the sense of lying down and fails to emphasize the theme. As such, a performer of this German translation, who has no knowledge of the original English script, would lose this double meaning, and, therefore, may not see or convey the implication that his character has some malicious intent.

Similarly, in *The Hothouse* the word 'sex' is used for its comical double meaning:

ROOTE (*deliberately*). Well, how is 6459 getting on?

GIBBS. She's given birth to a boy, sir.

Pause.

ROOTE. She...has...what?

GIBBS. Given birth, sir.

ROOTE. To...a what?

GIBBS. A boy, sir.

Pause.

ROOTE. I think you've gone too far, Gibbs.

GIBBS. Not me, sir, I assure you.

ROOTE *leans across the desk*

ROOTE. Given birth?

GIBBS. Yes, sir.

ROOTE. To a child?

GIBBS. Yes, sir.

ROOTE. On the premises?

GIBBS. On the fourth floor, sir.

ROOTE *rises, leans over the desk to GIBBS, about to speak, unable to speak, turns, leaves the desk, walks heavily across the room.*

ROOTE. Sex?

GIBBS. Male.

(Pinter, 1996a, pp.211-13)

The emphasis on Roote's line *Sex?*, is clearly humorous, with its double meaning of gender and copulation. However, Ledig-Rowohlt found no other option than to use the literal German *Geschlecht?* (Pinter, *Das Treibhaus*, n.d. [c.1980], p.16) which is back-translated as *Gender?* As a result, the joke is lost and this specific moment may seem somewhat irrelevant to the German interpreter. Moreover, in this play there is also a strong implication that Roote is actually the father of the child, but that he recognizes his need for a scapegoat to protect his position of responsibility within the hospital. As such, the phrase "I think you've gone too far, Gibbs" has a double meaning which suggests the English colloquialisms 'To go all the way' or 'How far did you go?',

which both refer to sexual conquests. However, the literal German “Ich glaube, da sind Sie zu weit gegangen, Gibbs.” (ibid., p.15) has no sexual implication, and for this reason, the translation again fails to give the German actor the same necessary details as the original does for his English counterpart.

4.1.2.1 *The meaning of names*

Furthermore, in this play, many of the character names have double meanings which are very evocative, and require detailed consideration in their translation. Indeed, Albert Péter Vermes defines four distinct methods of translating proper names which can assist the translator in maintaining their implications:

Transference [like *foreignization...*] to incorporate the SL [source language] proper name unchanged into the TL [target language] text; either because it only contributes its referent to the meaning of the utterance, or because any change would make the processing [by the interpreter] of the utterance too costly. [...] *Substitution* [like *naturalization...*] where the source language name has a conventional correspondent in the TL, which replaces the SL item in the translation. [...] *Translation* [like *acculturation...*] rendering the SL name, or at least part of it, by a TL expression which gives rise to the same, or approximately the same, analytic implications in the target text as the original name did in the source text. [...] and] *Modification* [like *adaptation...*] the process of choosing for the SL name a TL substitute which is logically, or conventionally, unrelated or only partly related to the original.

(Vermes, 2003, pp.93-4)

However, despite these alternative approaches, Ledig-Rowohlt decided simply to transfer the names in *Das Treibhaus* - Roote, Gibbs, Lamb, Cutts, Lush, Tubb, Lobb, Hogg, Beck, Budd, Tuck, Dodds, Tate and Pett (the last seven of which are non-

speaking parts) - and, as such, successfully provided the German interpreter with some of the same implications as the original.¹⁰⁵

For example, *Lamb* implies a weak and impressionable character and is retained in the German version as it has the same pronunciation as the alternative 'substitution' *Lamm*. Furthermore, a possible interpretation for *Roote* (the Irish slang for sexual intercourse) could be spoken with a German pronunciation (*Rute* - 'ru:tə) which is a vulgar term for 'penis'. As a result, the significance of this character's name could also emphasize the irony of his involvement with (rape of?) one of his patients. Finally, *Gibbs*, which in the original may have suggested *Gibbs* toothpaste, a trustworthy English brand, could feasibly be back-translated as *Gives*. However, such an implication might lead the target audience to the submissive rather than reliable nature of his personality, and, as such, would significantly weaken this characterization. Indeed, all other names in this play lose their descriptive implication when directly transferred into German,¹⁰⁶ and, there are times when Ledig-Rowohlt should have chosen an alternative approach.

For example, a moment when translation would have been more effective than transference, can be seen when Pinter emphasizes the importance of individuality – a central theme in the play. Ironically, Roote, the manager of the hospital, proposes that the patients should be allowed to have names instead of numbers which would "one day enable them to say 'I am ...Gubbins', for example" (Pinter, 1996a, p.198). The irony of this suggestion comes in his choice to use a general slang term describing something whose name is unknown or forgotten. However, in this example, the translator chose to *transfer* the name directly and, therefore, failed to convey the comedy of the moment or the character's ignorance. Indeed, had he chosen to use the *translation* method as described above and taken the German alternative *Dingsbums*, *Dussel* or even *Zeug*, the original double meaning would have been successfully communicated. As such, this translation was incomplete and either requires correction, or, better still, a description of the potential double meanings for the names in the play, in order to assist the actors in their interpretation of their characters.

¹⁰⁵ Concise analysis on the translation of names as a form of word play can be found in Luca Manini's paper entitled "Meaningful Literary Names" in *The Translator*, Vol. 2, No.2, 1996, pp.161-178.

¹⁰⁶ *Beck* and *Budd* could feasibly be taken as references to popular brands of beer.

4.1.2.2 Titles

Similarly, the titles of Pinter's plays often contain double meanings which assist the interpreter of the script. Although it is unlikely that an interpreter would base their approach to a text solely on the title, it is unarguable that titles give the first impression of the play, and subconsciously influence initial interpretations of the script.

Indeed, as with many of Pinter's plays, the title of the work is important to the understanding of its main theme. In translation, this meaning can be lost or replaced, and therefore some of the clues to the play's interpretation, which are necessary for the director and the performers, are never made available. For example, *Der stumme Diener* is clearly a linguistically accurate translation of *The Dumb Waiter*, which succeeds in conveying the double meaning and irony of both the mechanical object and the quiet and subdued person who 'serves' (i.e. Ben). However, *Diener* ('servant') does not stress the idea of 'waiting' in the same way as the original, but instead enhances the themes of obedience and inferiority. In addition, although *stumme* strongly implies submissive, the word 'dumb' emphasizes stupidity, which immediately instructs the interpreter to recognize and understand the foolishness of Ben's passive and unquestioning performance of his duties.

Similarly, in the case of *The Caretaker*, the literal translation *Der Hausmeister* clearly conveys the job offer successfully. However, it should also be noted that "an ironic pun exists in the play's title, for Davies, needy as he is, completely fails to 'take care'" (Pesta in Ganz, 1972, p.129). Indeed, although Pesta's view on this point differs slightly from the following from Gabbard, they both emphasize the significance of the title's double meaning:

Davies, the would-be caretaker, has been rejected by those who would have taken care of him because he, Davies, did not care about taking care of their house, because he did not take proper care in the game he played with them, because he did not care about anyone's needs but his own. Mick, because he cared for Aston, took care that

Aston would join him in a mutual refusal to continue caring for Davies. The rejection of Davies was necessary if they were to take care of themselves [...] caretaking is a mutual responsibility, involving proliferating needs for protection, concern, caution, and affection. But sooner or later, each individual puts his own self-care before all these other cares. And betrayal and rejection result. (Gabbard, 1976, p.115).

Given these views, there is a clear cycle of caretaking occurring in this play, beginning with Aston 'taking care' of the situation in which Davies has found himself, and continuing with his caring acts, such as searching for shoes and belongings for his new 'friend'. From this, Davies recognizes an opportunity where he can selfishly start to take care of his future, by taking advantage of this situation and Aston's kindness. Mick, who sees it as his duty to take care of his brother, then takes care of Davies and his manipulative ways, in the aggressive implication of the English idiomatic phrase, by ensuring that he has no reason to stay. Inadvertently, Davies helps Aston to become more independent, and, in turn, allows Mick more freedom from his responsibilities as carer. As a result, the brothers, finally in a position to look forward into their individual futures, take care of their fraternal relationship and show signs that communication is beginning to be re-established. As such, Davies has unwittingly and ironically become the brothers' caretaker, but lost everything for himself.

However, the idea of 'taking care' is lost in the word *Hausmeister* (literally: master of the house) and replaced by 'taking control'. Although the latter can effectively be considered as another theme of the play, it indicates a more powerful battle, where the characters are constantly on attack, where 'taking care' is both more of a defensive reaction and a selfish action. Certainly in a recent production, in Bochum's Kammerspiele (2003), Davies responded much more aggressively to Mick's attempts to gain the upper hand, and, as a result, the idea of becoming head of the household was much more explicit than the original title implies. In contrast, the portrayal of Mick, in Memmingen (2004), conveyed a more sensitive and caring nature, especially towards his brother, but as this company had spent some time studying the English script, it is

possible that their interpretation included a subconscious analysis of the original title in relation to the rest of the play.

Although subtle in its meaning, the title is the starting point for every interpretation. Unfortunately, no alternative translation of the title, *Der Hausmeister*, is available or even appropriate. However, the seemingly small points described above prove the need for some form of explanation for the interpreter, to avoid misunderstandings of the play and its characters.¹⁰⁷ Indeed, suggestions for 'subtitles' which more convincingly imply the theme of 'taking care' might include:

- Der Aufpasser = the watchdog, spy, minder, supervisor, invigilator, guard (Terrell, 2001, p.72), which conveys the idea of keeping an eye on something, enhances the feelings of mistrust, from Davies's point of view, and emphasizes Mick's role as his brother's supervisor or minder.
- Der Pfleger = a hospital orderly or male nurse, guardian, trustee – (Terrell, 2001, p.623), which could underline Aston's vulnerable mental state and Mick's need to hand over the responsibility of the care of his brother.
- Der Versorger = the provider, breadwinner or supplier (Terrell, 2001, p.887), could be used in irony, from the point of view of Aston and Davies, while highlighting the possible situation in which Mick, perhaps begrudgingly, finds himself.¹⁰⁸
- Der Fürsorger = (church) welfare worker (Terrell, 2001, p.318) which implies both social security and religious care.¹⁰⁹

¹⁰⁷ In the case of the Stuttgart production the irony would be found in Davies' inability to take care of 'nothing' – see section entitled "Design Interpretation" in Chapter 6.

¹⁰⁸ It could also imply the (medical) care of old people or children (see above comment on *Pfleger*).

¹⁰⁹ See also the interpretation by Terence Rattigan, refuted by Pinter, which claimed that the play was "about the God of the Old Testament, the God of the New, and Humanity" (Hinchliffe, 1976, p.2 of Preface).

Whilst the above proposals are as equally biased as *Der Hausmeister* toward one potential thematic interpretation of the play's title, they do highlight the fact that there are other possibilities which have not been expressed by the translators. Moreover, such alternatives should be available to the interpreters of the script, even if the official title remains the same, in the form of a brief annotation to encourage a greater depth in the foreign characterizations and stage relationships.

4.1.3 Word play

As shown with innuendo and double meanings, Pinter's use of word play causes the translator significant problems, as it is almost always impossible for the translator to find a single word or phrase which simultaneously conveys the literal definition as well as the connotations of its double meaning within the context of the sentence and scene. For example, in the following excerpt from *Party Time*, word play is used to imply sexual overtones:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 2000b)
<p>p.299 DOUGLAS: Oh, have you met my wife? FRED: (to LIZ) How do you do? LIZ: This is Charlotte. FRED: We've met before LIZ: You've met before? CHARLOTTE: Oh yes. We've met. He gave me a <i>leg up</i> in life. DOUGLAS: Did you really? How exciting. FRED: It was. DOUGLAS: Was it exciting for you too? To be given a <i>leg up</i>? CHARLOTTE: Mmmnnn. Yes. Oh, yes. I'm still <i>trembling</i>. DOUGLAS: How exciting. [My italics]</p>	<p>p.20 DOUGLAS: Oh, haben Sie meine Frau schon kennen gelernt? FRED: (zu LIZ) Sehr erfreut. LIZ: Das ist Charlotte. FRED: Wir kennen uns schon. LIZ: Sie kennen sich schon? CHARLOTTE: Oh, ja. Wir kennen uns. Er ist mir früher mal <i>beigesprungen</i>. DOUGLAS: Wirklich? Wie aufregend. FRED: Das war's auch. DOUGLAS: War es für Sie auch aufregend? Ich meine, das <i>Beispringen</i>. CHARLOTTE: Mmmnnn. Ja. Oh, ja. Ich <i>zittere</i> immer noch. p.21 DOUGLAS: Wie aufregend. [My italics]</p>

Here Pinter's play on the English colloquial phrases 'leg-over' and 'knee-trembler', as descriptions of sexual intercourse, cleverly implies the previous relationship between Fred and Charlotte. As such, in linguistic terms, Ledig-Rowohlt has accurately translated the first of these two moments using the German verb *belspringen*, meaning 'to come to someone's aid'. Moreover, this verb also cleverly implies *springen*, a German colloquial phrase meaning 'to have sex with' similar to the English *double entendre* 'to jump' (someone). Therefore, this almost literal translation is indeed successful. However, with regard to the second phrase, although 'zittere' literally means 'tremble', it does not come from a colloquial phrase in the same way as the English 'knee-trembler', and, therefore, loses the potential for implying any play on words.

Similarly, in *Victoria Station*, the implication that the characters are homosexual is highlighted in the following comic moment:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 1988)
p.195 DRIVER. I'm just cruising about. CONTROLLER. Don't cruise. Stop cruising. Nobody's asking you to cruise about. What the fuck are you cruising around for?	p.30 FAHRER: Ich kreuze nur so herum. ZENTRALE: Lassen Sie das. Hören Sie damit auf. Kein Mensch hat Ihnen befohlen, herumzukreuzen. Was kreuzen Sie denn herum, zum Teufel?

In this example, the turn of phrase chosen by the Controller is ironic, as 'to cruise' is an informal term meaning to search for a sexual partner. As such, his colloquial expletive 'What the fuck...' highlights the sexual nature of the word play. However, neither phrase has been translated into the German with any implied meaning and, as a result, the potential of character interpretation is diminished.¹¹⁰

Other examples of word play have also failed in translation, as the only meaning which remains is the literal. For example, in the short sketch *Precisely*, Stephen and Roger are discussing figures which relate to a deliberately ambiguous and unspecified subject. As

¹¹⁰ It should also be noted that the English contains four repetitions of the verb 'cruise' which adds to the comedy of the moment. However, in the German, the rather cumbersome 'herumkreuzen' has, perhaps understandably, been reduced to two repetitions which significantly lessens the rhythmic and comic value of the word.

the scene progresses, the audience becomes gradually more aware that they are political characters debating what information to give the public regarding a large number of deaths:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 1988)
<p>pp.218-19</p> <p>STEPHEN. [...] You see, what makes this whole business doubly disgusting is that the citizens of this country are behind us. They're ready to go with us on the twenty million basis. They're perfectly happy! And what are they faced with from these bastards? A deliberate attempt to subvert and undermine their security. And their faith.</p> <p>ROGER <i>drinks and then looks at Stephen.</i> Give me another two, Stephen.</p> <p>STEPHEN <i>stares at him.</i> Another two?</p> <p>ROGER. Another two million. And I'll buy you another drink. Another two for another drink.</p> <p>STEPHEN. (<i>Slowly</i>) No, no, Roger. It's twenty million. Dead.</p> <p>ROGER. You mean precisely?</p> <p>STEPHEN. I mean dead. Precisely.</p>	<p>pp.70-1</p> <p>A [...] Weißt du, was die ganze Geschichte noch widerwärtiger macht, ist, daß die Bürger dieses Landes hinter uns stehn. Sie sind mit uns auf der Basis von zwanzig Millionen einig. Sie sind absolut zufrieden so. Und was bietet ihnen diese Bande? Ein vorsätzlicher Versuch, ihre Sicherheit zu erschüttern und zu untergraben. Und ihr Vertrauen.</p> <p>B <i>trinkt und sieht dann A an.</i> Gib mir noch zwei, Stephen.</p> <p>A <i>starrt ihn an.</i> Noch zwei?</p> <p>B Noch zwei Millionen. Und ich spendiere noch einen Drink. Noch zwei für noch einen Drink.</p> <p>A (<i>langsam</i>) Nein, nein, Roger. Es bleibt bei zwanzig Millionen. Tote.</p> <p>B Du meinst genau?</p> <p>A Ich meine Tote. Genau.</p>

In English, as the word ‘dead’ means not only ‘no longer alive’ but also ‘completely’, ‘absolutely’ and, most importantly in this context, ‘exactly’, the ambiguity, and its tragicomic irony, is clear in the original text. However, the German translation does not allow for this implication, as *Tote* translates literally as ‘dead bodies’. Therefore, the final phrases of this scene, when back-translated, read something like:

It's staying at twenty million. Deaths
 You mean precisely.
 I mean deaths. Precisely.
 (My back-translation)

Given that the thematic basis for this short piece is the characters’ inability to speak candidly about the issue, the German characters’ blunt mention of *deaths* removes the

significance of the theme of dishonesty amongst politicians and, in fact, destroys the overall punchline of the sketch.

Finally in this section, there are moments where, in terms of foreign double meanings, the translation has given the interpreter a false impression of the character or situation. For example, in *The Birthday Party*, Goldberg begins to flirt with Lulu and asks her to sit on the table in front of him while he talks about his wife. When she comments on how good he must have been as a husband, Goldberg bizarrely retorts “You should have seen her funeral” and, after drawing breath and wagging his head, exclaims “What a funeral” (Pinter, 1996a, p.53). In this case, where an English audience would find his exclamation comic only in its absurdity, the German translation “Was für eine Beerdigung” (Pinter, *Die Geburtstagsfeier*. Translated by Thiem, 2001, p.50), which literally means “What a burial”, has given the potential for unnecessary word play. For example, at this point in the 2002 Stuttgart production at the kommunales kontaktteater, Goldberg plunged his head between Lulu’s thighs in a highly provocative manner, using the word play from the German translation to create a *double entendre*. However, although, this resulted in laughter from the target audience, such behaviour from the usually suave Goldberg was completely out of character. Indeed, this misunderstanding strongly emphasized how the translator’s role in the process of bringing the text from the page to the stage can sometimes be misinterpreted, and proved how Pinter’s ambiguity is a highly complex factor in his writing which requires no additional implications.

4.2 *Ambiguity*

Early in his career (1962) Pinter made a speech at the National Student Drama Festival in Bristol, entitled *Writing for the Theatre*, in which he described his approach to writing a play.

There are at least twenty-four possible aspects of any single statement, depending on where you’re standing at the time or on what the weather’s like. A categorical statement, I find, will never

stay where it is and be finite. It will immediately be subject to modification by the other twenty-three possibilities of it. No statement I make, therefore, should be interpreted as final and definitive.

(Pinter, 1996a, p.vii)

Language [...] is a highly ambiguous business. So often, below the word spoken, is the thing known and unspoken.

(Pinter, 1996a, p. xii)

In this talk Pinter described his appreciation of the ambiguity of reality and its representation through the naturally beautiful mystery of language. Throughout the address, his only strictly categorical statement was his belief that this linguistic reality should also be transferred onto the stage if truthfully realistic characters were to be portrayed. Indeed, where many academics and critics of Pinter's work have seen this elusive quality as a failure of communication between characters, it is, in fact, through its indistinctness, communicating a multitude of meanings to the audience.

However, there are occasions where the translation of an ambiguous word is explained through its translation, therefore losing some of its mystery. As such, the following section of the thesis analyses the effects of translation on specific ambiguities found in the original, and questions whether additional double meanings in the German translation assist in the recreation of the 'tone' of the original work or whether this constitutes an unfair translation of the source text.

4.2.1 Translating 'you'

An ongoing debate in German translation is how to interpret and translate the English pronoun *you*. As in French, Italian and Spanish, for example, German has a variety of pronouns of address. The reason for this difficulty is that, regardless of its own simplicity, *you* creates an enormous amount of ambiguity. In Pinter's work the interrelationship between characters is very important but is left deliberately undefined

through the English use of ‘you’. However, in German, the personal pronoun can be translated in several ways, implying a variety of meanings. Generally speaking, *Sie*, the singular and plural formal form, is used to imply the speaker’s subservience to, distance from or respect of the person they are addressing; *du*, the singular informal form, can imply, depending on how the counterpart responds, a feeling of friendship, dominance, or equality; *ihr*, another plural form, is mostly informal, and generally behaves like *du*; and *man*, like the English *one*, is a singular general form. However, these definitions are not exclusive, and as I will show, the meaning of the translated form of *you* in German can, like Pinter, be open to a wide range of interpretations depending on the context. As such, the following section of the thesis concentrates on the linguistic analysis of a variety of examples from Pinter’s plays, and examines how particular translation choices will imply specific meanings.¹¹¹

Armin Kohz described the ambiguity of the English ‘you’ as an ability to remain neutral:

Diese Neutralität aber hat im psychologischen Bereich einen großen Vorteil. Sprecher des Englischen sind nicht gezwungen, Respektierung oder Solidarisierung in der pronominalen Anrede automatisch zu enkodieren, wenn sie sich in ihrem Verhältnis zu einem bestimmten Partner in dieser Beziehung nicht festgelegt haben oder dies nicht explizit machen wollen.

(Kohz cit. Huntemann in Fischer-Lichte, 1988, p.91).

Pinter’s writing benefits from this subtlety, but for his translators it can be seen as a disadvantage. As a result, translators of his works have had to take different approaches to this problem. Early translations applied *Sie* throughout, whereas the majority of translations from the 1960s to the mid-1990s have employed a mixture of *du* and *Sie*. However, the most recent German versions (generally from Michael Walter) have only used the pronoun *du*, either to promote an open interpretation, or as an attempt at

¹¹¹ The case studies, later in the thesis will examine how such linguistic decisions also affect the actor’s understanding of his role in any given situation.

simplification, or as a result of a belief that the use of *Sie* in the German language is becoming increasingly outdated. However, as Durrell points out:

Since the late 1960s the use of *du* and *Sie* (commonly referred to as *duzen* and *siezen*) has shifted with changing social attitudes. The use of *du* has become more widespread, particularly among younger people, and Germans can nowadays sometimes feel insecure about which one to use in unfamiliar surroundings. However, consciousness of the need to use the ‘right’ one is still very strong.

(Durrell, 2002, p.53)

Durrell’s final statement is highly significant and cannot be ignored by a translator who wishes the fullest possible understanding from his audience. Whether he chooses to reflect the language of the original or to use modern German usage, he must be aware that the use of *Sie* is of great importance and its meaning very poignant. Indeed, he must make significant and distinct decisions about the character’s position in relation to the other characters and the context of the moment, as the use and meaning of *Sie* and *du* can alter considerably each character’s status within the relationship and situation, as well as significantly affect the overall meaning of the play. For example, as cited by Katherine Burkman, it is unclear in *Night School* whether Walter sleeps with Sally: “The German translation [specially adapted for Esslin’s radio production] had implied ‘yes’ by a sudden change from the formal use of the personal pronoun (*Sie*) to the intimate form (*Du*). Though Esslin was convinced of the impotency of the character and might share this interpretation with the actor, he felt that it was important to keep the audience wondering” (Burkman, 1971, p.124).

As such, the use of *Sie* and *du* in different combinations can affect the interpretation of the play, and the actor can analyse aspects of his character’s personality in greater detail and with more clarity simply by observing the use of the pronoun. For example, in Pinter’s fourth full-length play *Old Times* (1971) there are several particularly good examples of how the word *you* can be used in a deliberately ambiguous manner. The play is centred on three characters, their relationships and their memories. It is

reasonable to assume that Deeley and Kate are married and that, at least at the start of the play, they are in conversation with each other. However, it is unclear whether their visitor, Anna, is real or a memory from their past. Moreover, throughout the dialogue, their past and present identities, and their relationships and interactions are left ambiguous, and this often leaves the audience unsure whom the speaker is addressing and in what manner.

Throughout the translated version, Martin and Renate Esslin deliberately chose a variety of often contradictory pronouns, which cannot be ignored and deserve analysis. Generally speaking Kate and Deeley refer to each other as *du*, which, regardless of the pressures within their relationship, according to Brown and Gilman, implies a relationship that is “equal and solidary” (Sebeok, 1975, p.259) – that is ‘respectful and supportive’.¹¹² Kate also addresses her old friend Anna with the same informality, despite a twenty year absence from each other, and this familiarity is reinforced during the play when the audience learn of their close, perhaps sexual, relationship. For example, in the following moment, Kate’s simple questions have an ambiguous tone:

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])
<p>p.279-81 KATE (To ANNA.) Do <i>you</i> have marble floors? ANNA. Yes KATE. Do <i>you</i> walk in bare feet on them? [...] KATE (To ANNA.) Do <i>you</i> drink orange juice on <i>your</i> terrace in the morning, and bullshots at sunset, and look down at the sea? [...] KATE (To ANNA.) And do <i>you</i> like the Sicilian people? [...] KATE (To ANNA.) Do <i>you</i> like the Sicilian people?</p> <p>[<i>My italics</i>]</p>	<p>p.21-2 KATE zu Anna: Habt <i>ihr</i> Marmorfußböden? ANNA. Ja. KATE. Geht <i>ihr</i> darauf barfuß? [...] KATE zu Anna: Trinkt <i>ihr</i> Orangensaft auf <i>eurer</i> Terrasse am Morgen und Cocktails bei Sonnenuntergang und blickt dabei hinaus aufs Meer? [...] KATE zu Anna: Und mögt <i>ihr</i> die Sizilianer? [...] KATE zu Anna: Mögt <i>ihr</i> die Sizilianer?</p> <p>[<i>My italics</i>]</p>

¹¹² The term ‘solidary’ is defined, in the *Concise Oxford English Dictionary*, as “characterized by solidarity” (OED, 2002, p.1366).

In the original text there is a suggestion that Kate is envious of Anna's new life. However, in the translation, Esslin's pointed use of the plural form '*ihr*', also includes Anna's husband in the questioning and, therefore, also conveys Kate's jealousy of her new relationship.

In contrast to the women's familiarity with each other, Deeley opts to refer to Anna as *Sie* throughout, but this is not without complication. It is within such complications that the interpreter of this German version of *Old Times* will find additional implications which were not necessarily as explicitly highlighted as explicitly in the original English text. For example, initially, Deeley's first verbal contact with Anna is in response to her question which is informally addressed; "[...] does it still exist I wonder? do you know? can you tell me?" (Pinter, 1997, p.256) – "[...] gibt es das noch alles, frage ich mich? Weißt *du*'s? Kannst *du* mir's sagen?" (Pinter, *Alte Zeiten*. Translated by Renate and Martin Esslin, n.d. [c.1971], p.9, my italics). In the original, the ambiguity of *you* allows the question to be open to both Kate and Deeley. However, the German use of the singular *du* means Anna is addressing only one of them, and the use of the informal pronoun makes the likely candidate her friend Kate. Therefore, for Deeley to answer is, at first, slightly unusual, given that it appears, at this point, that he does not know Anna. Indeed, a German audience may find his attitude a little overconfident, but would probably accept his assumption that, as his wife's 'best friend', Anna does not require the conventionality of the formal pronoun. More surprising, then, is his sudden reversal, and the use of *Sie* when he addresses her directly. This may be seen as Esslin's first inference that there is something as yet unclear about the relationship between Anna and Deeley, an implication which is highlighted with more definition later in the play when they discuss their apparent first encounter. If it is a fact that these two characters have met before, and if it is implied that they had more than just a friendship, then their use of the formal pronoun *Sie* becomes more pointed, leaving a potential interpretation in the German translation that they are hiding information from Kate.

Further ambiguities are caused for the English actor reading his first interpretation of the play, as Pinter deliberately makes it difficult to know exactly who is talking to whom. Again, the Esslins have made distinct choices about their use of the personal

pronoun to emphasize the mystery within this possible *ménage à trois*. As Durrell explains:

ihr is used to address two or more people whom the speaker would individually address with *du*. As *ihr* is unambiguously plural, whereas *Sie* can be singular or plural, it is sometimes used to address a group, even if one is not *per du* with every single one of them [...] Occasionally, *ihr* may be used to any group to stress plurality, even if all would normally be addressed individually as *Sie*. In this way, *ihr* can sometimes function as a kind of neutral compromise to mask the speaker's uncertainty about whether to use *du* or *Sie*.

(Durrell, 2002, p.54)¹¹³

With this definition in mind, there are examples in this translation when both Anna and Deeley use the less formal *ihr* or its forms, to address the other two characters.

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])
p.257 ANNA. How wise <i>you</i> were to choose this part of the world, and how sensible and courageous of <i>you</i> both to stay permanently in such a silence.	p.9 – in response to Deeley ANNA. Wie klug von <i>euch</i> , diese Gegend zu wählen, und wie gescheit und mutig von <i>euch</i> beiden, ständig in solcher Stille zu leben.
p.258 DEELEY. I wish I had known <i>you</i> both then. [<i>My italics</i>]	p.10 – in response to Anna DEELEY. Ich wollte, ich hätte <i>euch</i> beide damals gekannt. [<i>My italics</i>]

Given their previous politesse, this type of plural pronoun allows Anna and Deeley an acceptable informality, their enjoyment of which can be highlighted better by the German actor than by the English. As a result, the possible relationship between these two characters can be more strongly implied in the early moments of the translation than

¹¹³ The reader is asked to understand that *ihr* here refers to its other forms *euch* and *euer*.

in the English original. Moreover, this emphasis is particularly clear at the point where the two characters are singing:

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])
p.265 DEELEY (Singing.) Blue moon, I see <i>you</i> standing alone... ANNA (Singing.) The way <i>you</i> comb <i>your</i> hair... [...] ANNA (Singing.) <i>You</i> are the promised kiss of springtime... DEELEY (Singing.) And someday I'll know what moment divine, When all the things <i>you</i> are, are mine! [<i>My italics</i>]	p.13 DEELEY singt: O Mond, ich seh <i>dein</i> trauriges Licht ... ANNA singt: <i>Dein</i> Kuß war weich und warm ... [...] ANNA singt: <i>Du</i> bist ein zarter Kuß im Frühling ... DEELEY singt: Der Tag kommt, es kann gar nicht anders sein, und alles, was <i>du</i> bist, wird mein. [<i>My italics</i>]

In the original English version, it is ambiguous whether they are singing to Kate or each other. Indeed, Esslin, in his analysis of this play in its original form, interpreted this moment as Deeley and Anna’s “battle for [Kate’s] affections” (Esslin, 1992, p.172). However, given that his own translation uses *du*, there is also a distinct possibility that these two characters are reliving memories of their own mutual attraction, and, because of the song lyrics, have found another pretext to *duzen* without exposing the truth about their past.

The final example where the German translation of this play highlights a characteristic only suggested in the original, is in the emphasis of the theme of sexual power. As previously mentioned, both Deeley and Anna are vying for Kate’s friendship, but it is heavily implied (especially when discussing which one of them would dry her better after her bath – Pinter, 1997, pp.292-3) that this also means sexual intimacy. In the original, there are several moments where Anna implies that Deeley’s wife prefers her female company to his and, in turn, suggests Kate’s tendency towards bisexuality, or perhaps even lesbianism. Interestingly, in 1973 this implication was taken to extremes in an Italian production of the play which Pinter found highly distasteful. Directed by Luchino Visconti at the Teatro di Roma, this version initially came to the playwright’s attention because of its poor translation, but the dispute between director and author

erupted further when Pinter saw for himself that the interpretation was too sexually explicit. His words at a press conference following the production, clearly expressed his disgust:

I did not write a play about two lesbians who caress each other continually. [...The sexual acts in this version] are not only inexpressibly vulgar in themselves but are totally against the spirit and intention.

(Pinter, cit. Billington, 1997, pp.237-8)

It was suggested by Richard Roud (a reporter for *The Guardian*) that this inflated interpretation was as a result of a misunderstanding by the actress playing Anna, who placed significantly more importance on the homosexual implications within the play than is required. Indeed, it should be noted that a possible reason for her characterization was her interpretation of the personal pronouns in the translation.¹¹⁴ As such, this same potential for misinterpretation might also be found in the German translation.

Furthermore, in the Esslin translation, there is also an emphasis on this theme of sexuality, through the use of *man* as a translation of *you* as well as a double meaning of the word *Mann* meaning 'husband' or 'man' in English. To appreciate this concept fully it is important to understand the complexities of the definition of this pronoun:

The indefinite pronoun *man* corresponds to English 'one'. However, unlike 'one', it is not restricted to elevated speech. Rather, it corresponds to the general use of 'you' in spoken English [...] It is also often used in contexts where English would most naturally use a passive construction, e.g. *Man sagt* 'It is said' [...] *man* is sometimes used, for reasons of politeness, to refer to the speaker. In certain situations this can acquire a note of sarcasm. [...] N.B: [...] The form *frau* has recently gained some currency in feminist circles

¹¹⁴ See Billington, 1996, pp.237-8 for greater research and details of this production.

as a substitute for *man*, calling attention to the gender discrimination felt to be inherent in the form *man*.
(Durrell, 2002, p.119)

It is in the matter of *man* as a sarcastic and feminist issue, to which the Esslin translation relates most. Although not as extreme as the Italian interpretation, and, therefore, unlikely to cause as much offence, its emphasis on these two themes can be just as influential on the performer. Indeed, in a recent production at the Erfrischungsraum in Schauspiel Köln (Première: 14 December 2005), it was the two women who shared a kiss. Given such interpretations, the following examples may clarify such an approach to the text:

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])	Back translation ¹¹⁵
<p>p.247 KATE. [...] If <i>you</i> have only one of something <i>you</i> can't say it's the best of anything.</p> <p>DEELEY. Because you have nothing to compare it with?</p> <p>[<i>My italics</i>]</p>	<p>p.4 KATE. [...] Wenn <i>man</i> nur ein einziges Exemplar von etwas hat, kann <i>man</i> nicht sagen, es ist das beste.</p> <p>DEELEY. Weil <i>man</i> nichts hat, womit <i>man</i> es vergleichen könnte?</p> <p>[<i>My italics</i>]</p>	<p>KATE. [...] If <i>man</i> has only one of something <i>man</i> can't say it's the best of anything.</p> <p>DEELEY. Because <i>man</i> has nothing with which <i>man</i> can compare it?</p> <p>[<i>My italics</i>]</p>

Esslin’s use of this indefinite pronoun to translate both these phrases, is grammatically unsurprising. However, given the precision of Pinter’s writing, and the likelihood that the German version will find itself subject to the same rigorous linguistic analysis as the original, the use of *man* here could give an early indication that Kate suspects that Deeley has ‘had’ both women. Following this train of thought, this would also explain the occasional curt comments between Anna and Deeley which are affected by the use of *man* in translation:

¹¹⁵ The following ‘back translations’ are my own, and although not intended to be grammatically correct in English, they are suggested as explanations of how a German interpreter might understand the implications of the masculine references being discussed here.

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])	Back translation
<p>p.278 DEELEY. <i>You eat well up there, eh?</i></p> <p>ANNA. <i>I would say so, yes.</i></p> <p>[<i>My italics</i>]</p>	<p>p.20 DEELEY. <i>Man</i> ißt gut dort oben, was?</p> <p>ANNA. Das kann <i>man</i> wohl sagen, ja.</p> <p>[<i>My italics</i>]</p>	<p>DEELEY. <i>Man/Your husband</i> eats well up there, eh?</p> <p>ANNA. <i>Man/My husband</i> would say so, yes.</p> <p>[<i>My italics</i>]</p>

As the pair have just been discussing Anna’s husband and, assuming they have had a previous relationship, there is a definite hint of jealousy in their strained conversation. Despite their direct conversation with each other, Esslin’s use of the indirect form *man* makes the tension here even more defined, as it implies that Deeley is using the sarcastic form to indicate his jealousy. Furthermore, this next speech also emphasizes the sexual tension felt by Deeley:

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])	Back translation
<p>p.286 DEELEY. We sleep here. These are beds. The great thing about these beds is that <i>they are susceptible to any amount of permutation</i>. They can be separated as they are now. Or placed at right angles, or one can bisect the other, or you can sleep feet to feet, or head to head, or side by side.</p> <p>[<i>My italics</i>]</p>	<p>p.25 DEELEY. Wir schlafen hier. Das sind Betten. Das Großartige an diesen Betten ist, daß <i>man sie stellen kann, wie man sie will</i>. Sie können getrennt stehen, wie jetzt. Oder im rechten Winkel zueinander, oder sie können ein «T» bilden, oder <i>wir</i> können Fuß an Fuß oder Kopf an Kopf oder Seite an Seite schlafen.</p> <p>[<i>My italics</i>]</p>	<p>DEELEY. We sleep here. These are beds. The great thing about these beds is that <i>man can put them where man wants</i>. They can be separated as they are now. Or placed at right angles, or one can bisect the other, or <i>we</i> can sleep feet to feet, or head to head, or side by side.</p> <p>[<i>My italics</i>]</p>

The function of *man* here is to avoid the use of the passive tense, but within the context of their flirtatious game, this section of text could also be emphasized by the German

actor to imply Deeley’s wish to dominate both Anna and Kate sexually. This is further reinforced in this speech when the Esslins deliberately chose to change “*you* can sleep feet to feet” (my italics), which could imply Deeley’s recognition of the women’s relationship, to “*we* can sleep feet to feet” (my italics), which suggests a *ménage à trois*.¹¹⁶

Finally, the following example uses *man* to generalize about who might dry Kate after her bath:

Original (Pinter, 1997)	Renate and Martin Esslin (Pinter, n.d. [c.1971])	Back translation
<p>p.292 ANNA. She floats from the bath. Like a dream. Unaware of <i>anyone</i> standing, with her towel, waiting for her, waiting to wrap it round her. [...]</p> <p>DEELEY. [...] <i>You</i>’ll always find a few odd unexpected unwanted cheeky globules dripping about.</p> <p>[<i>My italics</i>]</p>	<p>p.29 ANNA. Sie schwebt aus dem Bad. Wie ein Traum. Merkt gar nicht, daß <i>man</i> dasteht mit ihrem Badetuch und auf sie wartet, darauf wartet, es ihr um die Schultern zu legen. [...]</p> <p>DEELEY. [...] <i>Man</i> wird an ihr immer ein paar unerwartete, vorwitzige Tröpfchen herabrieseln finden.</p> <p>[<i>My italics</i>]</p>	<p>ANNA. She floats from the bath. Like a dream. Unaware of [any] <i>man</i> standing, with her towel, waiting for her, waiting to wrap it round her. [...]</p> <p>DEELEY. [...] <i>Man</i> will always find a few odd unexpected unwanted cheeky globules dripping about.</p> <p>[<i>My italics</i>]</p>

As both characters have implied their desire for Kate, Anna’s comment could be emphasized by the German actor as a cutting statement about Deeley’s, or any male’s inability to satisfy her sexually - ‘She doesn’t notice that [any] man stands there with her towel’. Moreover, this comment is then rebuffed by Deeley’s retort ‘Man will always find a few odd unexpected unwanted cheeky globules dripping about.’ which might refer to his opinion of Anna’s presence in his home.

Although not every occurrence of *man* in this translation comments on the position of the male in this implied love triangle, the combination of all incidents certainly helps to

¹¹⁶ Note that the use of the term ‘bisect’ could also imply ‘bisexual’ but is not reproduced in the German.

strengthen this argument. In addition, unlike in the ambiguous English version, such a strong motif may easily be adopted by the actors and highlighted in their performance. In this respect, the German language can be used to explain significant subtextual aspects of the play through translation, without altering the meaning of the words.

4.3 Conclusion of Chapter

Steve Gooch - playwright, translator and linguist - believes that the German theatre's more explicit approach to Pinter is better than the "mannered, stagey ambiguity" of the English delivery (Gooch in Johnston, 2000, p.15). His experience of a single production of *The Homecoming* provided him with the correct assertion that the theatre company "may have had difficulty either understanding or transposing the social nuances of the English original, and had been forced to dig out as much hard evidence of the plot as they could" (ibid., p.15). Indeed, Pinter is known for his meticulous use of the English language as a fundamental part of the interpretation of the characters within the plays and his work as a whole and, although this alternative interpretation was equally viable, it was probably born out of a lack of choice due to an inadequate translation which did not recreate enough of the implicative style.

Mechthild Lange, in a review of the German première of *Niemandland*, claimed that "Pinters Stücke wirken dann am besten, wenn sich die Regisseure um die Abgründe scheinbar nicht kümmern" (Lange, *Frankfurter Rundschau*, 19th December 1975). However, although such an approach might avoid unnecessary emphasis on the deliberately underlying themes or ideas in the play, it should never be regarded as justification for a director to be unaware of the original subtleties of the text. As Peter Hall explains:

[W]hile directing Pinter is always about preserving ambiguity – in performance, set, costume, action – and only rarely showing emotion, directors and actors must always know very clearly *what* they are hiding. Ambiguity can never mean not knowing.

(Hall in Raby, 2001, p146)

As the examples in this chapter have shown, the complex and varied elements of implication and ambiguity in Pinter's plays are problematic to transfer into a foreign language and to a foreign stage mainly because of linguistic and cultural hurdles. Moreover, the very nature of implication means that many specific words or phrases in the original text will probably have more than one connotation, and even if that connotation is known, it is rare to find that same quality in the foreign language for effective representation on the target stage.

With this in mind, my analysis of many examples of German translations of Pinter's work have led me to the conclusion that the German translator either chooses a literalized approach, which concentrates on the linguistic translation and may sacrifice the theatricality of the text, or a naturalized alternative, which, despite reaching the target audience with more success, inevitably loses any sense of the foreign context as well as other layers of the language such as its poetic style. Moreover, I have found that, in most cases, some, if not several elements of the original text never reach the translation, and, therefore, many directors and actors are, often unwittingly, in receipt of an incomplete version of the source text which they regard as a 'perfect' version of the original. In addition, those elements which are transferred into the translation are often very different from the original and, as such, provide the German performer with an alternate set of interpretative and theatrical signifiers which differ significantly from those suggested in the source text. Indeed, some translators include additional double meanings to 'balance out' those which were previously lost, but, generally speaking, these additions do not hit the same note as the original and are often either weaker or more exaggerated in tone than the original. As such, the interpreter will develop the translator's idea into their characterization, but, in so doing, will unwittingly move further away from the original text. Overall, it is often the case that the translator's choices remove or replace many aspects of the director's and actors' role as interpreters and, in turn, the subsequent productions are considerably affected.

Although copyright and publisher restrictions make this problem currently unavoidable, it is by no means closed to future solutions for improving the translated work. Indeed,

given the reasonable assumption that each theatre ensemble knows their target audience better than the translator, it is my contention that the validity of the choices made in the translation should be questioned by each individual director and actor, if their interpretation is to be successfully received. However, this would only be possible if the director and his team were made aware of the areas of ambiguity which were open to interpretation. As such, the director should be given a brief explanation of the original implication in each case, and, in turn, through the rehearsal process and a flexible approach to the text, should try to find a way to evoke the underlying meanings within the performance and thereby convey much more of the implied tone to the target audience than the translator was able to provide in his inevitably limited translation.

Finally, it is Octavio Paz who astutely notes that:

Every word holds a certain number of implicit meanings; when a word is combined with others to make up a phrase, one of those meanings is activated and becomes predominant. In prose there tends to be a single meaning, while, as has often been noted, one of the characteristics of poetry, and perhaps its distinguishing trait, is the preservation of a plurality of meanings.

(Paz in Schulte, 1992, p.158)

As such, Pinter's work is typically poetic, and, it is this poetry which forms his ambiguous work and which challenges the translator and the subsequent interpreters. Given this fact, the following chapter discusses Pinter's poetic language in greater detail, and analyses specific examples of this implicative style of writing which typify the complications and hurdles faced by the translator and director of his plays in the German language.

5 - Chapter Five

Pinter's poetic language

Der Zuschauer nämlich befindet sich in der lustvoll paradoxen Lage, daß er nichts und dennoch zugleich alles versteht.

(Hensel, *Frankfurter Allgemeine Zeitung*, 10 March, 1981)

It may be more important to say that *not* understanding Pinter is a very great pleasure. To feel the elusiveness of his meaning is, in fact, to come very close to its essence. People, he keeps saying, are inexplicable. And the poetic beauty of his art lies, of course, in the way he says this and shows it.

(Alastair Macaulay of *The Financial Times*, cit. Billington, 1997, p.384)

At first reading the comments above from Hensel and Macauley appear to contradict Peter Hall's assertion that the director must understand Pinter's ambiguities if he hopes to retain them. Indeed, they suggest that trying to over-analyse his work may actually be a barrier to a full appreciation of his plays. However, in comparison to Hall, what these critics have recognized is that each of the different layers of meaning in Pinter's work require a different approach to understanding – that is, that the meanings of individual words and their implications require an understanding of the text and its culture, as advocated by Hall, whereas the significance of the poetry in the writing is only understood when the linguistic meaning is ignored in favour of the sound and rhythms of the text. Only then can Pinter's poetic writing be fully 'understood'. As Gale correctly asserts: "If poetry is defined as language which conveys something more than the denotative meanings of its words, no one can argue that Pinter's drama is not poetic" (Gale, 1977, p.256).

Pinter's writing career began with poetry, and his passion for this literary genre is also strongly in evidence throughout his plays. As Billington explains: "[I]f I had to describe him to someone totally unfamiliar with his work it would be as an instinctively radical poet whose chosen medium is drama" (Billington, 1997).¹¹⁷ Pinter's use of language, although a simple, natural and colloquial form of English, is highly rhythmical, repetitive and full of imagery. In addition, his scripts are punctuated by a prominent use of pauses, and highlighted by a specific textual layout emphasizing the characters' speech patterns. Often referred to, both by critics and himself, as a form of music, his melodious scripts, if played correctly, will instinctively convey further implications for the situation or character, without which "his dialogue will fall flat [and] his plays seem idle, trivial [...] often banal" (Brown, 1972, p.31) and, in the case of many German translations of his work, Absurd. As such, the musical element of any poetic writing is one of the biggest hurdles for the translator, and is clarified here by Schopenhauer:

One can almost never translate a characteristic, poignant, meaningful sentence from one language into another in such a way that it would produce exactly and entirely the same effect. One cannot *translate poems*, only *transpose* them [...akin to] a transposition of a certain musical piece into another key. [...] Therefore, all translations remain dead and their style forced, stiff, unnatural - or else they become free, that is, declare themselves satisfied with an *à peu près*, which means they are inaccurate.

(Schopenhauer in Lefevere, 1977, p.98)

This view that all translations of poetic language can either be categorized as dead (if literal) or inaccurate (if free), seems rather severe. Moreover, compared with the current view which allows free translations to be recognized as developments of the source text, it is also relatively dated. However, in terms of Pinter's poetic plays in translation, many of the German versions can be categorized as either 'dead' or 'inaccurate', because the poetry, which emerges out of the natural accents and patterns of the English language,

¹¹⁷ As cited on www.haroldpinter.org/publications/index.shtml

often does not suit the innate characteristics of the target language. Indeed, as Dudek explains:

[Poetry translation is not only] the translation from one language to another, but [also] a mediation between cultures. The translator then becomes a cultural and linguistic mediator, who needs to know specific cultural concepts reflected in both languages: the source and the target language of the translation.

(Dudek, 2003)

As such, the process of translating Pinter's poetic style into a foreign language for a specific target audience, also encompasses the difficulties mentioned in the earlier chapters of this thesis – language, culture, implication and ambiguity – which clarifies why this aspect of his writing is the most complex for the translator.

Although Pinter's plays cannot be considered 'pure' poetry, his inclination towards the poetic means it is still necessary for the translator to find a balance between recreating the music of the original and translating the words using language which have the same implications for their target readers and audiences. If this balance is not found, there is a great possibility that the interpreters of the play will cut poorly translated sections of the text which, in turn, will change the overall meaning of the play.

Pinter macht in seinen Dialogen diese zweite Dimension des Ausdrucks sichtbar und hörbar. Sie manifestiert sich bekanntlich in scheinbaren Unzulänglichkeiten wie Wiederholungen, Anakoluthen, Gedankensprüngen und Assoziationen, aber auch in den nicht verbalen Aspekten des Sprechvorgangs wie Rhythmus, Tonfall und Gebärde und insbesondere im Schweigen.

(Zimmermann in Fehse and Platz, 1975, p.63)

If the above citation is typical, it is clear that German academics have analysed the original texts to gain an understanding of how the poetic elements of the English version are formed. However, it does not necessarily follow that the translation conveys this

'second dimension' with equal conviction, clarity or meaning, and, as such, an interpreter of a translation is not analysing the same text as the original. Indeed, there are many instances in Pinter's poetic dramas when a speech, phrase or word is chosen less for its literal meaning than for its actual poetry, rhythm or imagery, and it is in the performance of these linguistic patterns that an extra layer of significance is created. Moreover, unlike in poetry, which is generally created for an individual reader, the lyrical qualities of the script must be both clear and performable in the target language and for the intended audience. However, as the following examples will illustrate, the strong sense of poetry in Pinter's writing, and the resulting implications of comedy, menace, tension and character insecurity, is often lost in the different tempos of the translated German versions, and this considerably affects the subsequent performances of his work on the German stage.

5.1 *Rhythms*

It isn't a question frequently of this doesn't mean this – it means that – but of emphasising the word and the meaning will become clear. If you hit a line with particular emphasis – within the rhythm – its meaning will become apparent. Listen to the sound first and the meaning will become clear through that. A half-hour debate can be more confusing than one clearly put sentence. Music and rhythm: they must be your guides.

(Pinter cit. Billington, 1997, p.148)

Pinter often uses the rhythms of words and phrases to emphasize the atmosphere of the situation or the character's emotion. However, attempts by translators of dramatic scripts to recreate, as far as possible, the original rhythm of the play, may not create the most successful performance scripts. In contrast, translators who avoid the rhythmical and musical aspects of the writing merely emphasize the 'ordinariness' of the original words which, when translated literally, have little relevance. As a result, the foreign text loses the depth of the original whilst also sounding stilted.

5.1.1 Names as rhythm

A good example of rhythm in Pinter's work is his use of names of people, places, brands and objects which are often listed by a character as a way to avoid direct communication with an other while still conveying to the audience their emotions and the atmosphere of the situation through the poetry of the speech.

For example in *Moonlight*, it appears that Jake and his brother Fred are trying to avoid a discussion about their father's imminent death by playing word games with names:

Original (Pinter, 1998)	Plessen und Zadek (Pinter, 2000b)
<p>Example A: pp.353-5 JAKE: The meeting is scheduled for 6.30. Bellamy in the chair. Pratt, Hawkeye, Belcher and Rausch, Horsfall attending. Lieutenant-Colonel Silvio d'Orangerie will speak off the record at 7.15 precisely.</p> <p>[...] I want to see Bellamy, I want to see Belcher, I need to see Rausch, Pratt is a prat but Hawkeye is crucial. Frustrate any of this and you'll regret it.</p> <p>Example B: p.385-6 JAKE: Oh yes. Everyone was there. FRED: Really? Who? JAKE: Oh... Denton, Alabaster, Tunnicliffe, Quinn. FRED: Really? JAKE: Oh yes. Kelly, Mortlake, Longman, Small. FRED: Good Lord. JAKE: Oh yes. Wetterby, White, Hotchkiss, De Groot ... Blackhouse, Garland, Gupte, Tate. FRED: Well, well! JAKE: The whole gang. Donovan, Ironside, Wallace, McCool ... Ottuna, Muggeridge, Carpentier, Finn. FRED: Speeches?</p>	<p>Example A: pp.59-61 JAKE: Die Versammlung ist für 6 Uhr 30 angesetzt. Bellamy ist Vorsitzender. Schwarzkopf, Hawkeye, Belcher und Rausch, Deux-Chevaux werden anwesend sein. Punkt 7 Uhr 15 wird Oberstleutnant Silvio d'Orangerie inoffiziell [sic.] sprechen. [...] Ich will Bellamy sprechen, ich will Belcher sprechen, ich muss Rausch sprechen, Schwarzkopf ist ein Schwachkopf, aber Hawkeye ist ausschlaggebend. Vereitle irgendetwas davon, und du wirst es bereuen.</p> <p>Example B: pp.80-1 JAKE: Ja. Alle waren da. FRED: Wirklich? Wer? JAKE: Ach Denton, Alabaster, Tunnicliffe, Quinn. FRED: Wirklich? JAKE: Oh ja. Kelly, Mortlake, Longman, Small. FRED: Mein lieber Mann. JAKE: Oh ja. Wetterby, White, Hotchkiss, De Groot ... Blackhouse, Garland, Gupte, Tate. FRED: Na, so was! JAKE: Die ganze Mischpoke. Donovan, Ironside, Wallace, McCool ... Ottuna, Muggeridge, Carpentier, Finn. FRED: Ansprachen?</p>

Original (Pinter, 1998)	Plessen und Zadek (Pinter, 2000b)
JAKE: Very moving. FRED: Who spoke? JAKE: Oh ... Hazeldine, McCormick, Bugatti, Black, Forrester, Galloway, Springfield, Gaunt.	JAKE: Sehr anrührend. FRED: Wer hat gesprochen? JAKE: Oh ... Hazeldine, McCormick, Bugatti, Black, Forrester, Galloway, Springfield, Gaunt.

In relation to Example A, Voigts-Virchow explains that “[i]t is futile to look for any coherence of symbolism in these torrents of names, even if a number of them seem familiar” (Voigts-Virchow, 1995, p.127). However, perhaps partly as a result of Pinter’s use of evocatively named characters in other plays, translators and interpreters of Pinter’s plays have sometimes fallen into this trap.

Indeed, in the above example from *Moonlight*, the method of *translation* (according to Vermes) has been used unnecessarily. The name Pratt has been changed to Schwarzkopf and Horsfall to Deux-Chevaux presumably to attempt an equivalent play on words. However, it is the rhythm of this series of names which is more significant than any additional double meaning, and, by replacing the short vowel and single syllable of ‘Pratt’ with a name with two syllables and one long vowel, Plessen and Zadek have put more emphasis on a somewhat superfluous and inconsequential pun rather than the important music and poetry of this example. Furthermore, this speech ends with a deliberately ironic comment on the irrelevance of these names, which also adds to the rhythm: “Frustrate any of this and you’ll regret it”. However, the significantly more lengthy German translation prevents the actor from confidently reeling off this ‘list’ in performance, and therefore this final ‘punchline’ strongly implies that the speaker is as confused as the listener.

In Example B, Voigts-Virchow recognizes that “[...] these names are reminiscent of all sorts of things, literary critics, journalists, products, folk singers, Cromwellian horsemen, places, art galleries, publishing houses, actors, wood, Shakespearean characters etc.” (Voigts-Virchow, 1995, p.127). However, even if an English interpreter was consciously to recall such connotations, it is far more important in this case for the actor to disregard their literal meaning in preference to recognizing and conveying the

steady and continuous motif of these groups of names. In doing so, Jake's confidence, in his deliberately evasive methods of communication, will be highlighted, and in its crescendo, culminating in Fred's key reference to their father (Pinter, 1998, p.386), the rhythmical performance will emphasize both characters' unwillingness to allow the list (and the evasion) to end. In contrast, as regards his natural speech patterns, a German actor would find these names and their pronunciations unfamiliar, and may find such lengthy lists clumsy to recite. As a result, he is likely to convey an awkwardness, which will be interpreted by the audience as a reflection of his character.

If only the sounds of the words were heard, or if the dialogue was followed by someone not knowing a word of English, much of the pressures, tactics and moments of decision [in many episodes of Pinter's plays] would be communicated [...] Sound and the interplay of rhythms are constant factors in the effectiveness of Pinter's dialogue.

(Brown, 1972, pp.37-8)¹¹⁸

In their translation *Mondlicht*, it is clear that Plessen and Zadek generally agreed with Brown's view, and felt that *transferring* the names from the original was the most effective way to recreate this scene into German. However, although the original rhythm of these groups of words generally remains intact, the target interpreter will find both the performance and processing of these transferences to be outside their natural speech patterns. As a result, Brown's assertion must be regarded as false, as any uncharacteristic rhythms and tone in the foreign production are likely to gain unnecessary attention in the interpretation, and, as such, alter the overall meaning of the scene.

¹¹⁸ This opinion is reiterated by Billington in his description of *Landscape*: "You could watch the play in a foreign language and instantly grasp much of its meaning" (Billington, 1997, p.199).

5.1.2 Performing the 'tempo-rhythm'

'A translation is no translation,' he said, 'unless it will give you the music of a poem along with the words of it.'¹¹⁹

As with Pinter's use of names, his dialogue often has a musical tone which needs to be recreated in the translation if the performer is to succeed in conveying a similar atmosphere to that which is intimated in the original script. For example, Lamb's interrogation in *The Hothouse* culminates in a staccato tirade of rhetorical questions using a swift tit-for-tat format:

Sect.	Original (Pinter, 1996a)	Number of Syllables		Ledig-Rowohlt (Pinter, n.d. [c.1980])
A	pp.246-8 GIBBS: Do you <u>o</u> ften feel <u>p</u> uzzled?	7	9	pp.34-8 GIBBS: F <u>ü</u> hlen Sie sich <u>o</u> ft irrit <u>i</u> ert?
	LAMB: <u>P</u> uzzled?	2	4	LAMB: Irrit <u>i</u> ert?
	GIBBS: By <u>w</u> omen.	3	3	GIBBS: Von Fra <u>u</u> en.
	LAMB: <u>W</u> omen?	2	2	LAMB: Fra <u>u</u> en?
	CUTTS: <u>M</u> en.	1	2	CUTTS: M <u>ä</u> nnern.
B	LAMB: Uh – now <u>j</u> ust a <u>m</u> inute, I ... do you want <u>s</u> eparate <u>a</u> nswers or a <u>j</u> oint <u>a</u> nswer?	19	25	LAMB: Uh – <u>A</u> ugen <u>b</u> lick mal, ich ... <u>w</u> ollen Sie getren <u>n</u> te <u>A</u> ntw <u>o</u> rten oder eine allgem <u>e</u> ine <u>A</u> ntw <u>o</u> rt?
C	CUTTS: <u>A</u> fter your <u>d</u> ay's <u>w</u> ork, do you <u>e</u> ver feel <u>t</u> ired, <u>e</u> dgy?	14	15	CUTTS: F <u>ü</u> hlen Sie sich nach einem <u>A</u> rbeitstag je m <u>ü</u> de, nerv <u>ö</u> s?
D	GIBBS: Fret <u>t</u> y?	2	2	GIBBS: Bedr <u>ü</u> ckt?
	CUTTS: Irritab <u>l</u> e?	4	3	CUTTS: <u>A</u> ngestren <u>g</u> t?
	GIBBS: At a loose end?	4	3	GIBBS: <u>U</u> nlustig?
E	CUTTS: Mor <u>o</u> se?	2	4	CUTTS: Deprim <u>i</u> ert?
	GIBBS: Frustrat <u>e</u> d?	3	3	GIBBS: Frustr <u>i</u> ert?
	CUTTS: Morbid?	2	3	CUTTS: Morbid <u>e</u> ?
F	GIBBS: Un <u>a</u> ble to <u>c</u> oncentrate?	7	9	GIBBS: Un <u>f</u> ähig, sich zu konzentri <u>r</u> en?
	CUTTS: Un <u>a</u> ble to <u>s</u> leep?			CUTTS: Un <u>f</u> ähig zu schlaf <u>e</u> n?
	GIBBS: Un <u>a</u> ble to <u>e</u> at?	5	6	GIBBS: Un <u>f</u> ähig zu <u>e</u> ssen?
	CUTTS: Un <u>a</u> ble to remain seated?	5 8	6 7	CUTTS: Un <u>f</u> ähig, stillzusit <u>z</u> en?
	GIBBS: Un <u>a</u> ble to stand <u>u</u> p <u>r</u> ight?	7	8	GIBBS: Un <u>f</u> ähig, <u>a</u> ufrecht zu stehen?

¹¹⁹ Synge, J.M., *Four Plays and The Aran Islands*, London, 1969, p.282.

Sect.	Original (Pinter, 1996a)	Number of Syllables		Ledig-Rowohlt (Pinter, n.d. [c.1980])
G	CUTTS: <u>L</u> ustful?	2	3	CUTTS: W <u>o</u> ll <u>ü</u> stig?
	GIBBS: <u>I</u> ndolent?	3	2	GIBBS: Tr <u>ü</u> ge?
	CUTTS: On <u>h</u> eat?	2	1	CUTTS: S <u>ch</u> arf?
	GIBBS: <u>R</u> andy?	2	1	GIBBS: G <u>e</u> il?
H	CUTTS: <u>F</u> ull of <u>d</u> esire?	4	4	CUTTS: V <u>o</u> ll V <u>e</u> rl <u>a</u> ngen?
	GIBBS: <u>F</u> ull of <u>e</u> n <u>e</u> rgy?	5	4	GIBBS: V <u>o</u> ll E <u>e</u> n <u>e</u> rgie?
	CUTTS: <u>F</u> ull of <u>d</u> read?	3	2	CUTTS: V <u>o</u> ll <u>A</u> ngst?
I	GIBBS: <u>D</u> rained?	1	2	GIBBS: E <u>n</u> t <u>l</u> eer <u>t</u> ?
J	CUTTS: <u>O</u> f <u>e</u> n <u>e</u> rgy?	4	4	CUTTS: V <u>o</u> n E <u>e</u> n <u>e</u> rgie?
	GIBBS: <u>O</u> f <u>d</u> read?	2	2	GIBBS: V <u>o</u> n <u>A</u> ngst?
	CUTTS: <u>O</u> f <u>d</u> esire?	3	4	CUTTS: V <u>o</u> n V <u>e</u> rl <u>a</u> ngen?
	<i>Pause.</i>	Total syllables		<i>Pause.</i>
	[My emphases]	109	118	[My emphases]

In this excerpt, simple but important influences of rhythms on actor interpretation and performance, can be found. For example, in the difference between ‘Unable’ and ‘Unfähig’, the stress in the English is placed on the second syllable whereas in the German, ‘Un’ is stressed. Although the translation is literal and linguistically correct, the German performer is able to increase the threatening atmosphere of the situation by placing greater emphasis on the negative and harsh sounding part of the word. Moreover, the tempo of the German translation is significantly different to the English original, which is, as Nietzsche points out, a matter of dissimilar natural speech patterns in each language:

What is most difficult to translate from one language into another is the tempo of its style. [...The natural tempo of German is] almost incapable of expressing *presto* quality [and is more suited to] tedious and boring turns of style.
(Nietzsche in Schulte, 1992, p.69)

This may seem a harsh view, but it is often the case in German translations of Pinter’s work. For example, the punchy words and short, clipped phrases of this section emphasize the threatening behaviour of the interrogators and the aggressive atmosphere of the scene. They are like the buzzes of electric shock treatment Lamb receives later

on, and the repetitive rhythmical patterns highlight the systematic brainwashing of the hospital's patients. Although the translator's attempts to retain the terse and hard-hitting quality of the original results only in a slight increase of syllables in the translation, such brevity is not a natural quality in German, and, therefore, this text in German performance may not read with the same fluency for the target audience as it would for the native interpreter. As Scolnicov and Holland clarify: "The translation should restore the aural and rhythmic quality of the source text. [...However,] each culture appreciates and evaluates rhythmic and tonal qualities and syntactic construction in a different way" (Scolnicov and Holland, 1989, p.43), and the terseness in the above example is typical of the innate disparities between the languages of English and German.

Furthermore, in rehearsal, English actors of this scene would intuitively recognize how the rhythms form groups of phrases, which I have highlighted here by sectioning off each group with a dotted line and indicating the number of syllables in each phrase. Generally these sections are effective and workable in both versions. However, as can be seen in the above table, a significant number of differences can be found between the natural stresses of each version (underlined), and this influences the actor's interpretation of their lines. For example, the line "After your day's work, do you ever feel tired, edgy?" has a definite balanced rhythm either side of the central comma, which anticipates the pattern of the subsequent exchange. However, in the translation "Fühlen Sie sich nach einem Arbeitstag je müde, nervös?", the word order is changed to ensure a more naturally fluid performance in the target language. This change in syntax seems unnecessary as, had the German translation employed the same word order as the English original, it would have helped to emphasize the artificiality of the situation without taking away any of the sense.

In addition, there is one moment where the English version can be broken into two sections (D and E), but the German maintains the same rhythm throughout. Disregarding the translator's choice of words here, which are not always the most

satisfactory German alternatives,¹²⁰ there is also a significance in the rhythmical pattern of the exchange which is altered in the translation. The purpose of having two sections relates to the fact that (like Goldberg and McCann in Act Three of *The Birthday Party* – Pinter, 1996a, pp.76-8) there is a sense that the two interrogators are less concerned with their victim's answers than they are with trying to outdo each other. Throughout this interrogation, each section is like a verbal ping-pong match where the opponents are in competition with each other's vocal imagination. For example, section D is 'controlled' by Gibbs, and, in an echo, section E begins and ends with Cutts. The separation is defined when Gibbs decides to halt the established rhythm of strong-sounding single words by replacing them with a more syllabic phrase – 'At a loose end'. However, the mirror images in this apparent battle are less clear in the German version, and, as a result, the actors do not benefit from the additional rhythmical assistance which the English performer gains from the original. Indeed, it can happen that, in such cases when the rhythm of the translation does not, or cannot emphasize the atmosphere of the scene to the target audience, alterations are made to the performance script, which clearly affect the overall interpretation of the production.

5.1.3 Adapting the rhythm

In his description of Stanley's first interrogation in Act Two of *The Birthday Party*, Esslin emphasizes the importance of rhythm in Pinter's work:

[I]t is the lips that are moving, and the rage with which they move, that matter, rather than the words they utter. Nevertheless the words are of utmost importance; not through their surface meaning, but through the colour and texture of their sound and their associations of meaning.

(Esslin in Ganz, 1972. p 50)

¹²⁰ It is my suggestion that some of the words and phrases in this section could be better translated, for example *Puzzled* could be *Verwirrt*, *Fretty* - *Genervt*, *Irritable* - *Irritiert*, *At a loose end* - *Unbeschäftigt*, and *Morose* - *Missmutig*.

Here Esslin is discussing how two strong characters (Goldberg and McCann) are intimidating another (Stanley) using a threatening torrent of apparently unrelated and bizarre questions. As with the earlier example from *The Hothouse*, the torturers give their victim no time to answer and, alongside the increasing pace and intensity of the rhythms, this creates an almost unbearable tension on the stage. Later in the play, Pinter echoes this scene of harassment, but in an exchange meant "to woo him [Stanley], gently and with relish" (Pinter, 1996a, p.76). Again the crossfire between Goldberg and McCann, is central to the creation of atmosphere, and a good native actor will immediately recognize the rhythmical quality and contrasts of the original writing, and compare its similarities and differences with the earlier scene to influence their performance. However, in this second persecution the aggressive language is replaced by an almost incomprehensible list of ways in which the pair intend to help Stanley, beginning with relatively soft tones which are eerily poetic, but escalating to a frightening pounding. Indeed, if these rhythms cannot convey the same menace in the German translation, the 'foreign' actor is simply left with the literal meaning of the word or phrase, which can either complicate the interpretation, or suggest an absurdity in the writing which may be too extreme. As such, there have been cases where the theatre company have felt the need to change the official translation because its rhythms have not sufficiently conveyed the menace of the moment.

For example, in the 2002 kommunales kontaktteater (kkt) production of *Die Geburtstagsfeier* in Stuttgart, the director, Jürgen M. Brandtner, chose to cut and alter this final 'echo' scene between Goldberg, McCann and Stanley:

Zunächst einmal muss es für mich einen gewichtigen Grund geben, um überhaupt zu streichen. Das können Mängel in der Textvorlage sein - was bei Pinter aber nicht den Ausschlag gab -, oder eben praktische Gründe, z.B. dass das Stück für mein Empfinden zu lang ist - und traf bei Pinter absolut zu.

(Brandtner in interview with this author, Stuttgart, 2002)

Although Brandtner claims that deficiencies in Pinter's text were not the reason for his decision to cut this particular scene, he does cite the overall length of the play as a contributing factor. As such, he has confirmed that the normally punchy delivery of this scene in its original form does not efficiently transfer on to the German stage, and, therefore, will not communicate the same atmosphere for the target audience. Moreover, the results of this director's subsequent alterations, shown in the following excerpt, help to demonstrate how changes in the rhythm of the script can affect the overall interpretation of the scene and characters.

Original (Pinter, 1996a)	Brandtner
<p>p.76 GOLDBERG: You need a long convalescence. McCANN: A change of air. GOLDBERG: Somewhere over the rainbow. McCANN: Where angels fear to tread. GOLDBERG: Exactly. McCANN: You're in a rut. GOLDBERG: You look anaemic. McCANN: Rheumatic. GOLDBERG: Myopic. McCANN: Epileptic. GOLDBERG: You're on the verge. McCANN: You're a dead duck. GOLDBERG: But we can save you. McCANN: From a worse fate. GOLDBERG: True. McCANN: Undeniable. GOLDBERG: From now on, we'll be the hub of your wheel. McCANN: We'll renew your season ticket. GOLDBERG: We'll take tuppence off your morning tea. McCANN: We'll give you a discount on all inflammable goods. GOLDBERG: We'll watch over you. McCANN: Advise you. GOLDBERG: Give you proper care and treatment. McCANN: Let you use the club bar.</p>	<p>(No page reference) GOLDBERG: Du brauchst eine lange Erholung. McCANN: Luftveränderung. <u>STIMME</u>: Irgendwo hinter dem Regenbogen, wo sich nicht einmal Engel hinwagen. Du hast Dich festgefahren, bist am Überschnappen – aber wir können Dich retten, vor einem schlimmeren Schicksal. Wir werden Dich beschützen, Dich beraten, Dich gut pflegen und behandeln,</p>

Original (Pinter, 1996a)	Brandtner
<p> GOLDBERG: Keep a table reserved. McCANN: Help you acknowledge the fast days. GOLDBERG: Bake you cakes. McCANN: Help you kneel on kneeling days. GOLDBERG: Give you a free pass. McCANN: Take you for constitutionals. GOLDBERG: Give you hot tips. McCANN: We'll provide the skipping rope. GOLDBERG: The vest and pants. McCANN: The ointment. GOLDBERG: The hot poultice. McCANN: The fingerstall. GOLDBERG: The abdomen belt. McCANN: The ear plugs. GOLDBERG: The baby powder. McCANN: The back scratcher. GOLDBERG: The spare tyre. McCANN: The stomach pump. GOLDBERG: The oxygen tent. McCANN: The prayer wheel. GOLDBERG: The plaster of Paris. McCANN: The crash helmet. GOLDBERG: The crutches. McCANN: A day and night service. GOLDBERG: All on the house. McCANN: That's it. GOLDBERG: We'll make a man of you. McCANN: And a woman. GOLDBERG: You'll be re-orientated. McCANN: You'll be rich. GOLDBERG: You'll be adjusted. McCANN: You'll be our pride and joy. GOLDBERG: You'll be a mensch. McCANN: You'll be a success. GOLDBERG: You'll be integrated. McCANN: You'll give orders. GOLDBERG: You'll make decisions. McCANN: You'll be a magnate. GOLDBERG: A statesman. McCANN: You'll own yachts. GOLDBERG: Animals. McCANN: Animals. </p>	<p> Dich spazieren führen. Wir werden das Springseil liefern, die Hemden und die Hosen, die Salbe, den heißen Umschlag, den Baby-Puder. Die Magenpumpe, das Sauerstoffzelt, die Gebetsmühle, den Gipsverband, den Sturzhelm, die Krücken. Einen Tag und Nachtdienst. Alles umsonst. Wir werden einen Mann aus Dir machen - und eine Frau. Du wirst umerzogen. Du wirst reich sein. Du wirst Dich anpassen. Du wirst unser Stolz und unsere Freude sein. Du wirst ein Mensch werden. Du wirst Erfolg haben. Du wirst mit eingegliedert werden. Du wirst Befehle geben. Du wirst Entscheidungen treffen. Du wirst ein Magnat werden. Ein Staatsmann. </p>

Original (Pinter, 1996a)	Brandtner
GOLDBERG <i>looks at</i> McCANN. GOLDBERG: I said animals. (<i>He turns back to</i> STANLEY.) You'll be able to make or break, Stan. By my life. (<i>Silence. STANLEY is still.</i>) Well? What do you say?	Du wirst Herr sein über biegen und brechen ... Was ist Deine Meinung zu diesen Aussichten? GOLDBERG: Na? Was sagst du?

As with the earlier examples, the importance lies not with what is said in this scene but with how it is said and the mounting rhythms, tension and menace. Furthermore, this scene is a deliberate echo of the earlier interrogation in which Goldberg and McCann successfully torture Stanley, and, as such, should be recreated in the translation using the same rhythmic and poetic style. However, as can be seen in the above table, significant cuts were made in the Brandtner production, reducing the scene by half. As a result, not only has the climactic rapid list of 'provisions' been edited, but also a large proportion of its rhythmical context. Moreover, Brandtner chose to record the speech on to audio-tape using a single echoed unseen voice, which, through amplification, allowed the audience to 'overhear' what was playing through a pair of headphones which had been forced on Stanley. The identity of the voice was ambiguous, but the implication was that these were the ultimate words of the 'boss' (Monty?).¹²¹ However, although this still conveyed the desired effect of brainwashing Stanley, the tension created by the swift pace and rhythm of the persecutory interchange was replaced by a hypnotic monotone which, in turn, removed the echo of the earlier interrogation and the important cruel humour of the antagonists. Furthermore, during the recorded message, the passiveness of Goldberg and McCann also emphasized their fundamental powerlessness as tormentors, and their own subservience to their superiors. In this case, Brandtner, who used both Thiem's and Walter's versions during the rehearsal period, clearly felt let down by both translators, as their almost literal translations were not supported by a sufficiently significant rhythm, and, as such, intimated an absurdity rather than a threatening tension in the atmosphere of the scene. Indeed, given these

¹²¹ This echoes the enigmatic and controlling character of Wilson in *The Dumb Walter*, but in bringing his 'voice' on stage, the character is immediately less mysterious.

problems, more credence is given to the assertion that some sections of Pinter's plays are virtually untranslatable.

5.1.4 Pinter's translatable and untranslatable poetry

Many attempts to recreate the poetry of the original work do not create the most successful performance script in translation, and as a result, the foreign text may still come across as stilted. Without the rhythm emphasizing the 'music' and atmosphere of the play, the words are more literal in their translated meaning and lack the depth of the original. The following example, from Pinter's short sketch *Trouble in the Works*, illustrates well the difficulties faced by a translator of this rhythmical writing. In this scene Wills, the representative for the employees in a factory, is seen discussing the work situation with the manager and explaining that the 'men' "seem to have taken a turn against the products" (Pinter, 1996b, p.225):

WILLS: [...] they've gone very vicious about the high speed taper shank spiral flute reamers [...] And then there's the gunmetal side outlet relief with handwheel. [...] There's the nipples connector and the nipples adaptor and the vertical mechanical comparator. [...] And the one they can't speak about without trembling is the jaw for Jacob's chuck for use on portable drill. [...] Male elbow adaptors, tubing nuts, grub screws, internal fan washers, dog points, half dog points, white metal bushes [...] parallel male stud couplings, and the straight flange pump connectors, and back nuts, and front nuts, *and* the bronzedraw off cock with handwheel and the bronzedraw off cock without handwheel!

(Pinter, 1996b, pp.226-7)

Clearly Pinter cannot hope for the audience to understand the actual function of each or any of these pieces of equipment, and, indeed, their lack of understanding significantly adds to the humour of the moment. However, it is not only the comic nature of the names which creates the theatricality of this sketch, but equally their rhythms. This has

no doubt contributed to the fact that, as yet, there is no publicly official German translation of this sketch.

In contrast, the following excerpt from *A Kind of Alaska*, shows how, on occasion, the original meaning can be transferred directly into the German language with little effort or need for flexible adaptation:

Pinter Original (Pinter, 1998)	Heinrich Maria Ledig-Rowohlt (Pinter, 1988)
p.188 DEBORAH: [...] Let me out. Stop it. Let me out. Stop it. Stop it. Stop it. Shutting the walls on me. Shutting them down on me. So tight, so tight. Something panting, something panting. Can't see. Oh, the light is going. The light is going. They're shutting up shop. They're closing my face. Chains and padlocks. Bolting me up. Stinking. The smell. Oh my goodness, oh dear, oh my goodness, oh dear, I'm so young. It's a vice. I'm in a vice. It's at the back of my neck. Ah . Eyes stuck. Only see the shadow of the tip of my nose. Shadow of the tip of my nose. Eyes stuck.	pp.64-5 DEBORAH: [...] Laßt mich raus. Aufhören. Laßt mich raus. Aufhören. Aufhören. Aufhören. Die Wände schließen sich über mir[.] Sie schließen die Wände über mir. So eng. So eng. Etwas krumm, etwas krumm. Kann nicht sehen, was. Oh, das Licht verlöscht. Das Licht verlöscht. Sie schließen den Laden ab. Sie schließen mein Gesicht. Ketten und Riegel. Riegeln mich ein. Stinkend. Der Geruch. Ach, du lieber Gott, o mein Gott, o du lieber Gott. Ich bin so jung. Es ist eine Sucht. Ich bin süchtig. Es sitzt mir im Nacken. Ah. Augen bewegungslos. Sehen nur den Schatten meiner Nasenspitze. Schatten meiner Nasenspitze. Augen bewegungslos.

As can be seen here, the rhythms and repetitions of the original transfer easily into the target language (ignoring the odd translation for ‘panting’, the weak use of the dative in ‘Die Wände schließen sich über mir’, and the misinterpretation of ‘vice’),¹²² but usually it is necessary for the translator to find a balance between recreating the music of the source text and finding words which imply the same multi-layered meanings as the original. Thankfully, as a result of an overall growing vocabulary, a better

¹²² ‘krumm’ means crooked or hunched, but ‘keucht’ would literally translate ‘panting’ more effectively; the translation ‘Die Wände schließen sich über mir’ (my italics) is less threatening than the English ‘Shutting the walls *on me*. Shutting them *down on me*’ (my italics) and would be more forceful if translated in the accusative ‘auf mich’; the translation of ‘vice’ should be *einen Schraubstock*, as in ‘a gripping tool’, but Ledig-Rowohlt has used *eine Sucht* which back-translates as ‘an addiction’ which is presumably a misunderstanding of the double meaning of this homonymous word.

understanding of language, and the convergence of linguistics and cultures, recent translations have begun to reflect the music more successfully in the target text.

In addition, there are examples of translations which, by employing a little adaptation, have successfully conveyed the poetry as well as the meaning, as in the following example from Pinter's last full-length play *Celebration* (1999):

Pinter Original (Pinter, 2000a)	Michael Walter (Pinter, 2005)
<p>p.9 SUKI: [...] You see, the trouble was I was so excitable, their excitement made me so excited, but I would never do all those things now I'm a grown-up woman and <i>not a silly young thing, a silly and dizzy young girl, such a naughty, saucy, flirty, giggly young thing</i></p> <p>[My italics]</p>	<p>p.396 SUKI: [...] Das Problem war nur, ich war so erregbar, ihre Erregung hat mich so erregt, aber heute würde ich solche Sachen nie tun, jetzt wo ich eine erwachsene Frau bin und <i>kein dummes junges Ding mehr, ein dummes und leichtfertiges junges Mädchen, so ein flatterhaftes frivol flirtendes kicherndes junges Ding</i></p> <p>[My italics]</p>

In the highlighted sections of Suki's speech, Pinter has created the poetry by making connections between the sounds of the words; for example, 'silly', 'thing' and 'dizzy', and 'naughty' and 'saucy', are united by their assonance. Equally, the majority of these self-descriptions end in the letter 'y' giving them a diminutive sense. Walter recognized these parallel aspects but was unable to use the same methods in the German. Instead he opted to adapt the literal meaning and the techniques of the original by using alliteration – 'flatterhaftes frivol flirtendes' – to highlight the playful element of the speech whilst also recreating the poetic genre.

5.2 *Alliteration, rhyme, onomatopoeia and oppositions*

On the level of 'audience impact' the words compel patient listening, attention to *how* things are being said, sometimes against *what* is being said.

(Kennedy, 1975, p.166)

Almost paraphrasing the playwright’s own words earlier in this chapter, Kennedy recognizes the fact that the successful portrayal of Pinter’s poetics arises out of the style of the writing rather than the content. In this regard, the following sections of this thesis discuss specific aspects of his theatrical poetry and the affects on the foreign performance if it is not recreated in the translation.

5.2.1 Alliteration

Another less well used but significant linguistic technique in Pinter’s work is alliteration, which is used to enhance the dramatic moment by way of accentuating individual words. For example, in the following excerpt from *The Birthday Party*, Goldberg’s emphasis of the letter ‘W’ is used to exaggerate the torture of his victim Stanley Webber:

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
<p>p.41 GOLDBERG. Why are you wasting everybody’s time, Webber? Why are you getting in everybody’s way? [...] I’m telling you, Webber. You’re a washout. Why are you getting on everybody’s wick? Why are you driving that old lady off her conk?</p> <p>[10 examples of ‘w’ alliteration]</p>	<p>pp.39-40 GOLDBERG. Warum vergeudest du die Zeit anderer Menschen, Webber, ... warum kommst du jeder in die Quere?[...] Ich sag dir, Webber, du bist eine Niete. Warum gehst du allen Leuten auf die Nerven? Warum bringst du die Alte ganz aus dem Häuschen?</p> <p>[6 examples of ‘w’ alliteration]</p>	<p>p.63 GOLDBERG. Warum vergeudest du anderer Leute Zeit, Webber? Warum bist du allen im Weg? [...] Ich sag dir was, Webber. Du bist eine Niete. Warum gehst du allen auf den Sack? Warum machst du die alte Dame völlig meschugge?¹²³</p> <p>[8 examples of ‘w’ alliteration]</p>

At this point in the play, Goldberg is already annoyed and frustrated at Stanley’s lack of co-operation, and, as a result, leads his co-torturer McCann into what appears to be a

¹²³ *Warum gehst du allen auf den Sack?* literally translates as ‘Why are you getting on everyone’s balls?’ which is similar to the English colloquial phrase ‘Why are you getting on everyone’s tits?’, and *meschugge* comes from the Yiddish *meshuge* meaning ‘to be mad’.

previously prepared persecution that forms the infamous interrogation of his victim. As Wray astutely indicates:

Stanley is ritualistically “killed” by the words. [...] Language is distorted into non-language. The words have denotative meaning, but not in the scene’s context. Not only is Stanley’s mind raped, but the audience feels the mental violence, too; yet in the rhythm and the nonsense pattern poetry is evoked.

(Wray, 1970, p.419)

Indeed, in addition to the fact that the language in this cross-examination is used to dominate and belittle the victim, the alliteration also creates a heightened level of tension on the stage. As with many other examples of alliteration in his plays, Pinter uses this lexical skill in an aggressive manner to emphasize the linguistic confidence and dominance of one character over the others. In this example, right from the onset, the endless bombardment of questions begin with the letter ‘W’. It is distinctive that most English interrogative adverbs and pronouns begin with the same letter – when, where, why, what – and Pinter uses this to his advantage by combining them with other words in the question which also stress the ‘w’ e.g. ‘wasting’, ‘way’, ‘washout’ and ‘wick’. Moreover, the use of these negative words alongside Stanley’s own (given) surname ‘Webber’, strongly suggests Goldberg’s attempt to liken him to despair and misery. Indeed, such a comparison degrades his character, and, as such, emphasizes the overall theme of identity within the play.

Although the German language also benefits from an adverbial similarity – wann, wo, warum, was and wie (how) – both translations in this example indicate that the translators were unable to find appropriate colloquialisms in their target language which highlighted the alliteration any further. Moreover, if the German director was to choose to retain the English pronunciation of ‘Webber’, it would no longer be a case of alliteration, given that the initial letter of *warum*, *Weg* and *was* are pronounced like the English ‘v’, and the theme of identity would be lost for the target audience at this point. In addition, Pinter’s decision to break the alliteration in the last sentence – “Why are

you driving that old lady off her *conk?*” (my italics) – reiterates Goldberg’s tendency to be unpredictable, and provides both actors with an interesting and comic change in tempo. If the early alliteration is not clear in the translation, this irregularity is missed and the interpreter has less dynamic available to him in the performance. Although it is possible to argue that the questions alone can convey the threatening situation, the tension is highlighted by the force of the alliteration and the tone it creates. Without this poetic element to the writing an important aspect is lost which can assist the performers of this scene.

5.2.2 Rhyme

Similarly, Pinter’s use of rhyme can guide the actor toward the desired effect of a moment or scene, as shown here in this example from the play *Night School*:

Pinter Original (Pinter, 1996b)	Thiem (Pinter, 1969b)
<p>p.200 WALTER: Where was that, in Australia or Greece? SOLTO: Australia. WALTER: How did you get to Australia from Greece?</p> <p>SOLTO: By sea. How do you think? I worked my passage. And what a trip. I was only a pubescent. I killed a man with my own hands, a six-foot-ten Lascar from Madagascar.</p> <p>ANNIE: From Madagascar? SOLTO: Sure. A Lascar. MILLY: Alaska? SOLTO: Madagascar.</p>	<p>p.111 WALTER: Wo war das, in Australien oder Griechenland? SOLTO: Australien. WALTER: Wie sind Sie von Griechenland nach Australien gekommen? SOLTO: Mit dem Schiff. Wie denn sonst? Ich hab mir die Überfahrt durch Arbeiten verdient. Und was für eine Überfahrt. Ich hatte grade erst die Pubertät hinter mir. Ich habe einen Mann mit meinen bloßen Händen getötet, zwei Meter groß, aus Alaska in Madagaskar. ANNIE: In Madagaskar? [Solto’s line omitted.] MILLY: Aus Alaska? SOLTO: Ja, in Madagaskar.</p>

In this brief exchange, Pinter humorously conveys the improbability of Solto’s victory through the confusing use of homophonous and rhyming geographical references. Solto’s claim that, while travelling by ship from Europe to Australia, he murdered a

'Lascar' (a sailor from India or South East Asia) who came from Madagascar (in Africa), conveys both the unlikelihood of these facts and his educational ignorance. Thiem's translation partly succeeds in creating some of the same confusion, simply by mentioning the wide variety of continents. However, the geographical knowledge of the original Pinter characters is clearly wrong, and this is only implied in the German version, because of the failure to include the term 'Lascar'. It is unclear whether this omission was as a result of a lack of understanding of the terminology, a shortage of suitable German alternatives, or an inability to find an appropriate homophone. However, the exclusion of Solto's original penultimate line reduces the rhythm in the translated text, does not allow for Milly's innocent misunderstanding of the homophones 'A Lascar' and 'Alaska', and changes the effectiveness of Pinter's 'punchline' for this section.¹²⁴

Batty also notes two instances where Pinter has used rhyme to imply a double meaning or to emphasize the importance of the moment. Firstly, in *Betrayal* when Emma asks Jerry, with a deliberately placed hesitation (see more on punctuation later in this chapter), "tell me...have you ever thought...of changing your life" (Pinter, 1998, p.108). Here Batty notes how this "draws attention to the 'leaving your wife' concealed behind its rhyming euphemism" (Batty, 2001, p.73). However, the German translation, whilst retaining the pauses, cannot translate this implication: "Sag mal ... hast du je daran gedacht ... dein Leben zu ändern?" (Pinter, *Betrogen*. Translated by Ledig-Rowohlt, 2001, p.223). Secondly, Batty draws attention to the last line of *Family Voices*, which is expressed by the father figure of Voice 3 as a rhyming couplet (also bringing in issues of rhythm): "I have so much to say to you. But I am quite dead. What I have to say to you will never be said" (Pinter, 1998, p.148). Batty describes these lines as "plaintive final words [which] are something more than a dramatic punctuation mark [...and] a sad warning" (Batty, 2001, p.79). However, in the official German translation, the significance of these words is emphasized neither by the rhyme nor the rhythm: "Ich habe Dir soviel zu sagen. Aber ich bin tot, tot. Und was ich Dir zu sagen habe, wird nie

¹²⁴ Also note here the rhythmic terseness of Solto's longest speech in this section which, when translated, uses many more words and syllables (an increase of approximately 25% and 60% respectively), and, as a result, becomes rather over-emphasized in the German. See also "Verbosity and Terseness", later in this chapter.

mehr gesagt werden" (Pinter, *Familienstimmen*. Translated by Ledig-Rowohlt, 1988, p.25). The repetition of 'dead' in the second phrase ('tot, tot') does emphasize the finality of the moment, but despite a slightly larger font (which could be taken simply as a typographical error) the eloquence of the speech is not as clear to a German performer as it would be to his English counterpart. Again, it is clear how Pinter's use of rhyme is deliberate and, as such, also assists the interpretation of the script. However, the German translators have been unable to recreate this in their versions, and, in this regard, have reduced the quality of the performance text for the director and his team.

5.2.3 Onomatopoeia

Onomatopoeia also plays a strong part in several of his plays, and is best illustrated using examples from one of his most obscure plays *Landscape*, which Esslin has described as an example of "highly compressed stage poetry" (Esslin, 1992, p.226). This short play has only two characters, Beth and her husband Duff, who sit throughout the performance at a "long kitchen table" (Pinter, 1997, p.166) which appears to denote their emotional divorce from each other. Indeed, the stage directions state that "DUFF refers normally to BETH, but does not appear to hear her voice. BETH never looks at DUFF, and does not appear to hear his voice" (ibid. p.166). This physical and emotional detachment is then enhanced by the opposing styles of language used by the two characters, described by Billington as "Duff's coarseness and Beth's lyricism" (Billington, 1997, p.200).

In the following excerpt which constitutes Duff's final speech, words which are usually perceived as standard (italicized here) are used onomatopoeically to reproduce and reenact the violence of Beth's rape by her husband.¹²⁵

¹²⁵ The double meaning of 'bang' as a colloquial term for sexual intercourse, is also relevant to the overall atmosphere created by this speech, but in the context of the current discussion is less significant than its onomatopoeic quality. Also see Ganz for another "exceptionally effective image of sexual violence" created by Duff's previously repeated use of the word 'bung' implying "stopper, anus, bruising force" (Ganz, 1972, p.9).

I took the chain off and the thimble, the keys, the scissors *slid* off it and *clattered* down. I *booted* the *gong* down the hall. The dog came in. I thought you would come to me, I thought you would come into my arms and kiss me, even . . . offer yourself to me. I would have *had* you in front of the dog, like a man, in the hall, on the stone, *banging* the *gong*, mind you don't get the scissors up your arse, or the thimble, don't worry, I'll throw them for the dog to chase, the thimble will keep the dog happy, he'll play with it with his paws, you'll *plead* with me like a woman, I'll *bang* the *gong* on the floor, if the sound is too flat, lacks resonance, I'll hang it back on its *hook*, *bang* you against it *swinging*, *gonging*, waking the place up, calling them all for dinner, lunch is up, bring out the bacon, *bang* your lovely head, mind the dog doesn't swallow the thimble, *slam* –
(Pinter, 1997, p.187, my italics)¹²⁶

The aggressive sounds of these words, some of which are onomatopoeic and some – hook, had, plead – which have related sounds within the context, when listed together and used in a repetitive battering, clarify the brutal nature of the assault:

slid clattered booted gong had banging gong plead
bang gong hook bang swinging gonging bang slam

The forceful and thrusting quality of these words is mainly created by their short vowel sounds, and harsh consonants. Moreover, their similarity to each other unites them and creates an even stronger sensation of the persistent onslaught which Beth had to endure and which Duff seems to delight in reliving.

To some degree the German version, by Renate and Martin Esslin, achieves the same sense as the original because, as a result of Pinter's use of such simple vocabulary in the source text, the translators can afford to be literal without fear of condemnation.

¹²⁶ Acknowledgement goes to Billington (1997, p.200) for his recognition and partial analysis of 'bang', 'slam', 'gong' and 'hook'.

However, the power of the words is not as convincingly aggressive due to the longer vowel sounds and softer tones:

rutschen klirrten stieß Gong genommen Gong hämmern
wehren Gong schlagen Haken hämmern gongen schlag Knall¹²⁷

In this translation, Pinter's use of repetition is recognized in *Gong*, *hämmern* and *schlagen*, which helps to highlight the fortitude of Duff's oppressive brutality. However, the speech as a whole is much wordier than the original and, therefore, the verbal blows come less frequently, their impact is weaker and, in turn, the vicious intensity of this verbal re-enactment is considerably reduced. As with alliteration and rhyme, a brief annotation in the translated text explaining the significance of the poetry in the original text may allow the performers to experiment with the given German version and, as such, recreate the onomatopoeic quality in their interpretation.

5.2.4 Oppositions

Finally in this section, Pinter also uses contrasting words to create a comic effect whilst also highlighting the tedium of the given situation. For example, the opening moments of *The Birthday Party* consist of "a conversation that is rambling and not carefully attended to [...] a means of avoiding silence" (Quigley in Gale, 1990, p.286) in order to introduce the odd relationships between Meg, Petey and Stanley:

MEG: Is it nice out?

PETHEY: Very nice.

Pause.

MEG: Is Stanley up yet?

PETHEY: I don't know. Is he?

MEG: I don't know. I haven't seen him down yet.

PETHEY: Well then, he can't be up.

¹²⁷ The third example of 'bang' (i.e. between 'hook' and 'swinging') is omitted in this translated version.

MEG: Haven't you seen him down?
 PETEY: I've only just come in.
 MEG: He must be still asleep.
 (Pinter, 1996a, p.4)

As Quigley points out, the language is comic because “[t]wo commonly contrasting words are used noncontrastively but in [...] close proximity to each other [and] the nonoperation of the contrast is confusing and amusingly banal” (Quigley in Gale, 1990, p.286). He describes the likely contrasts as follows:

- (1) not up / up ≠ in bed or not in bed
- (2) down / not down ≠ available for contact versus not available for contact
- (3) up / down ≠ upstairs versus downstairs in the house

As a result of these contradictions, Quigley astutely asserts that the native interpreter will come to “the odd conclusion that if Stanley has not yet been seen ‘down,’ then ‘he can’t be up.’ From the perspective of (3) an impossible conclusion, but from (1) and (2) quite acceptable” (ibid., p.286).

Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.10 MEG: Ist Stanley schon auf? PETEY: Keine Ahnung. Ist er auf? MEG: Ich weiß nicht. Ich hab ihn hier unten noch nicht gesehen. PETEY: Na, dann wird er noch nicht auf sein. MEG: Hast du ihn nicht hier unten gesehen? PETEY: Ich bin doch grade erst zurückgekommen. MEG: Dann wird er noch schlafen.	p.11 MEG: Ist Stanley schon auf? PETEY: <i>Weiß nicht.</i> Ist er auf? MEG: <i>Weiß nicht. Ich hab ihn hier unten noch nicht gesehen.</i> PETEY: Na, dann wird er kaum auf sein. MEG: <i>Du hast ihn hier unten noch nicht gesehen?</i> PETEY: Ich bin doch gerade erst reingekommen. MEG: Er schläft bestimmt noch. <i>[My italics]</i>

As seen in this table, these oppositions are achieved in both of the available translations using 'auf' and 'unten' respectively. However, a further contrast, not mentioned by Quigley, is implied if 'up' is taken to mean 'cheerful' and 'down' indicates 'depressed', and, as such, a key feature of Stanley's character can be ironically highlighted and comically ridiculed by his surrogate parents Meg and Petey. However, this implication is not recreated in the German version, and, therefore, the actors playing these roles lose a significant potential interpretation here.¹²⁸ Indeed, in this case, the German performers must rely solely on the repetitive nature of the scene (shown in italics) to emphasize the cause of Stanley's depression (the banality of his life), and, as such, are in a stronger position using the Walter translation which better recreates the repetitions.

5.3 *Repetitions*

GOLDBERG: It's unnecessary to recapitulate.

McCANN: You're right there.

GOLDBERG: Quite unnecessary.

(Pinter, 1996a, p.23)

Pinter's use of repetition is also central to his style and should not be taken lightly in translation. John Russell Brown (1972, pp.26-9) explains how the underlying meaning of each repeated word in Pinter's plays is intentionally different from the previous utterance. He goes on to say how the use of repetitions for different purposes can provide an actor or interpreter with vital information about the characters beyond their apparently restricted vocabulary. However, clearly the translator's own style of writing is of high priority within his work and this style of writing may go against his beliefs of what is theatrically effective. As Esslin points out:

¹²⁸ This loss, alongside the director's decision to cut Petey's question "Ist er auf?" and Meg's immediate reply "Ich weiß nicht.", was mourned by Nane Okekunle who played Meg in the 2002 production of *Die Geburtstagsfeier* at the kommunales kontaktteater in Stuttgart, because she had read the original English and recognized the humour of these oppositions.

[Repetition] is an aspect of real speech that stage dialogue had neglected under the influence of the rhetorical tradition (which regrets recurrence of the same word as stylistically inelegant) [but] is, of course, also one of the most important elements of poetry. (Esslin, 1992, p.234)

Therefore an argument against the use of repetitive phrases might be seen to have some validity, as the translator may believe the target interpreter will not appreciate such inelegances. Indeed, in the case of the production of *Die Geburtstagsfeier* at the kommunales kontaktteater in 2002, this belief was confirmed by the director's comments regarding his choice to edit the play radically, and similar views were voiced by the audiences in interview with this author at several performances. However, despite their apparent lack of sophistication, these repetitions are a necessary part of Pinter's works and, as such, need to be identical in each instance for the purposes of the interpreter and the target audience. As Batty rightly asserts "[a] director and actors will be aware that much of the text of these plays, when spoken, will wash over the audience, who cannot retain the fine details but who will nevertheless be gently affected by their accumulation (Batty, 2001, p.54), and, given this view, repetition forms a vital part of the interpretation of the play.

5.3.1 The meaning of repetition

[There are] eight different ways that Pinter uses repetition: as a means of conveying dramatic information; with characters who are struggling to find a specific word; because of an enjoyment with the sound of a word once it has been found; as a form of hysteria; to indicate the process of absorbing a fact; as a refrain either to show preoccupation with an idea or as an assertion; to indicate a lack of emotion, which allows a train of associations to evolve; and when a character is lying.

(Gale, 1977, p.270)

Gale’s list is actually a summary of a much more detailed discussion of Pinter’s use of repetition by Esslin (Esslin, 1992, pp.231-7). However, it accurately describes the many facets of one of Pinter’s favourite tools, used by his characters for many different purposes. However, although it seems logical that Pinter’s recurring use of certain phrases is not accidental, it is not always as equally important to the translator to recreate this repetition within his translation. The example from *The Birthday Party* which introduces this section, typically illustrates how a simple instance of repetition can provide many layers of significance which translators approach differently.

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.23 G: It’s unnecessary to recapitulate. M: You’re right there. G: Quite unnecessary. <i>Pause.</i>	p.25 G: Du brauchst es nicht zu wiederholen. M: Da hast du recht. G: Völlig unnötig. <i>Pause.</i>	p.38 G: Wiederholungen sind deplatziert. M: Da hast du Recht. G: Vollkommen deplatziert. <i>Pause.</i>

Pinter’s deliberate repetition of ‘unnecessary’ has several purposes. Firstly, it shows Goldberg’s insecurity and his need to convince himself that he has been heard and understood. Secondly, it is comic, as, given his previous comment, it is a perfect example of accidental irony. Thirdly, this comedy is emphasized by McCann’s pause for thought, which allows the audience time to recognize Goldberg’s mistake and, therefore, ridicules him further. However, in the given translations, two different approaches are evident. In Thiem’s version, the emphasis is on Goldberg’s controlling nature and his comment is translated almost in the form of an order to McCann. As a result, the repetition is completely lost, and with it the additional comic inflection. However, in the Walter version, the syntax is slightly altered to ensure the inclusion of the repetition and the ensuing humour. In an actor’s analysis, different meanings would be gathered from each translation and stressed in the performance, and, although a variety of interpretations should not be discouraged, the interpreter should, at least, be aware of the original structure in case he wishes to recreate the humour in his own characterization.

5.3.2 Repetition as motif

In a very musical or poetic way, words continually reappear throughout a Pinter drama until they become a sort of refrain which builds to a cumulative effect having a direct bearing on the meaning of the play. [Such repetitions] serve as indicators which subtly keep the audience's attention fixed on the subject of [the play], though the attention may be at a subconscious level.

(Gale, 1977, p.271)

Based on Gale's assertion, *The Homecoming* contains many such refrains to highlight the sexual inadequacies and frustrations of the characters, and the tensions which these cause. All the characters have the tendency to repeat themselves, but the weaker the character the more repetition is evident in their natural speech patterns. The following example illustrates Gale's point and, with regard to its translation, demonstrates some of the difficulties faced by a translator:

<p>Pinter Original ¹²⁹ (Pinter, 1997)</p>	<p>pp.73-7 LENNY (to JOEY). How'd you get on? JOEY. Er ... not bad. [1a] LENNY. What do you mean [2a]? Pause. What do you mean [2b]? JOEY. Not bad. [1b] LENNY. I want to know what you <i>mean</i> [2c] – by not bad. [1c] [...] JOEY. I didn't get all the way [3a]. LENNY. You didn't get all the way [3b]? Pause. (<i>With emphasis.</i>) You didn't get all the way [3c]? But you've had [4a] her up there for two hours. [...] LENNY. You didn't get all the way [3d] and</p>	<p>pp.40-2 LENNY zu Joey: Wie bist du vorangekommen? JOEY. Ah ... nicht schlecht. [1a] LENNY. Was meinst du damit [2a]? Pause. Was meinst du damit [2b]? JOEY. Nicht schlecht. [1b] LENNY. Ich will wissen, was du damit meinst [2c] – mit nicht schlecht. [1c] [...] JOEY. Ich bin nicht ganz auf meine Kosten [3a] gekommen. LENNY. Du bist nicht ganz auf deine Kosten [3b] gekommen? Pause. Mit Nachdruck: Du bist nicht ganz auf deine Kosten [3c] gekommen? Aber du hast [4a] sie doch zwei Stunden da oben gehabt. [...] LENNY. Du bist nicht ganz auf deine Kosten [3d] gekommen</p>	<p>pp.173-5 LENNY zu JOEY. Na, wie war's? JOEY. Aehm ... nicht schlecht. [1a] LENNY. Was soll das heißen [2a]? Pause. Was soll das heißen [2b]? JOEY. Nicht schlecht. [1b] LENNY. Ich will wissen, was du damit m e i n s t [2c] – mit nicht schlecht. [1c] [...] JOEY. Ich bin nicht ganz ans Ziel [3a] gekommen. LENNY. Du bist nicht ganz ans Ziel [3b] gekommen? Pause. Mit Nachdruck: Du bist nicht ans Ziel [3c] gekommen? Aber du bist [4a] doch zwei Stunden mit ihr da oben gewesen. [...] LENNY. Du bist nicht ans Ziel [3d] gekommen, wo du sie zwei Stunden da oben gehabt</p>	<p>Walter (Pinter, 2005)</p>	<p>pp.295-300 LENNY zu JOEY. Na, wie ist es gelaufen? JOEY. Äh ... nicht schlecht. [1a] LENNY. Was soll das heißen [2a]? Pause. Was soll das heißen [2b]? JOEY. Nicht schlecht. [1b] LENNY. Ich will wissen, was du damit meinst [2c] ... nicht schlecht. [1c] [...] JOEY. Ich bin nicht ans Ziel [3a] gekommen. LENNY. Du bist nicht ganz ans Ziel [3b] gekommen? Pause. Mit Nachdruck: Du bist nicht ans Ziel [3c] gekommen? Aber du warst [4a] zwei Stunden lang mit ihr da oben. [...] LENNY. Du bist nicht ans Ziel [3d] gekommen, und hast sie</p>
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Pinter Original ¹²⁹ (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
you've had [4b] her up there for two hours! [...] JOEY. What do you mean [2d]? LENNY. Are you telling me she's a tease [5a]? <i>Pause.</i> She's a tease [5b]!	und hast sie zwei Stunden da oben gehabt [4b]? [...] JOEY. Wie meinst du das [2d]? LENNY: Willst du damit sagen, sie läßt einen nicht ran [5a]? <i>Pause.</i> Sie läßt keinen ran [5b]!	hast [4b]! [...] JOEY. Wie meinst du [2d]? LENNY: Willst du mir damit sagen, sie ist eine von denen [5a], die einen reizen und dann hängen lassen? <i>Pause.</i> Eine von denen [5b], was?	zwei Stunden lang da oben gehabt [4b]! [...] JOEY. Was meinst du [2d]? LENNY: Willst du damit sagen, sie geilte einen nur so zum Spaß auf [5a]? <i>Pause.</i> Die geilte einen nur so zum Spaß auf [5b]? <i>Pause.</i>
[...] Your wife turns out to be a tease [5c]. He's had [4c] her up there for two hours and he didn't go the whole hog [6a]. JOEY. I didn't say she was a tease [5d].	[...] Also so eine ist deine Frau [5c]! Er hat [4c] sie zwei Stunden oben gehabt und ist nicht mit ihr klargekommen [6a]. JOEY. Ich hab nicht gesagt, daß sie einen nicht ranläßt [5d].	[...] Deine Frau stellt sich heraus, ist eine [5c], die den Mann hängenläßt. Er war [4c] zwei Stunden bei ihr oben, und sie hat ihn nicht ans Ziel [6a] kommen lassen. JOEY. Ich hab ja nicht gesagt, sie ist eine von denen [5d].	[...] Deine Frau, stellt sich heraus, ist eine [5c], die einen nur so zum Spaß aufgeilt [5a]. Er hat [4c] sie zwei Stunden da oben gehabt, und er ist nicht zum Schuss [6a] gekommen. JOEY. Ich hab nicht gesagt, dass sie einen bloß zum Spaß aufgeilt [5d].
LENNY. [...] It sounds like a tease [5e] to me, don't it to you, Ted? [...]	LENNY. [...] Das klingt mir aber ganz so, als liebe sie keinen ran [5e], findest du nicht, Ted? [...]	LENNY. [...] Das klingt mir ganz nach einer von denen [5e], was meinst [2*] du, Ted? [...] [* This asterisk denotes a repeated phrase in the translation which does not occur in the original.]	LENNY. [...] Klingt für mich ganz so, als würde sie einen nur zum Spaß aufteilen [5e], was meinst [2*] du, Ted? [...]

Pinter Original ¹²⁹ (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
He's had [4d] more dolly than you've had cream cakes. He's irresistible. He's one of the few and far between. Tell him about the last bird [7a] you had [4e], Joey. <i>Pause.</i> JOEY. What bird [7b]?	Der hat [4d] mehr Schaum geschlagen, als du je Sahne zu fressen kriegst. Er ist unwiderstehlich. Er ist einer von den [5*] ganz wenigen. Erzähl ihm von deiner letzten Puppe [7a], Joey. <i>Pause.</i> JOEY. Von welcher Puppe [7b]?	Der hat [4d] mehr Weiber konsumiert als du Sahnebaisers. Er ist unwiderstehlich. Er ist einer von den [5*] ganz wenigen. Erzähl ihm von deiner letzten [7a], Joey. <i>Pause.</i> JOEY. Welcher [7b] denn?	Der hat [4d] mehr Miezen vernascht als du Cremetörtchen. Er ist unwiderstehlich. Solche Typen kannst du mit der Lupe suchen. Erzähl ihm doch mal von deiner letzten Puppe [7a], Joey. <i>Pause.</i> JOEY. Welche [7b] meinst [2*] du?
LENNY. The last bird [7c]! [...] LENNY. Up near the Scrubs [8a]. JOEY. Yes, up over by the Scrubs [8b] ... [...] LENNY. We didn't take them over the Scrubs [8c]. JOEY. Oh, no. Not over the Scrubs [8d]. [...] Well ... you know ... then we had [4f] them. [...]	LENNY. Von der Puppe [7c] neulich! [...] LENNY. Oben am Park [8a]. JOEY. Ja, oben am Park [8b] ... [...] LENNY. Wir haben sie aber nicht mit ins Gebüsch [8c] genommen. JOEY. O nein. Nicht ins Gebüsch [8d]. [...] Na ... weißt du, dann hatten [4f] wir sie eben. [...]	LENNY. Die letzte [7c]! [...] LENNY. In der Nähe von Wormwood Scrubs [8a]. JOEY. Ja, da drüben bei der Strafanstalt [8b] ... [...] LENNY. Wir haben sie nicht auf die Wiese bei der Strafanstalt [8c] mitgenommen. JOEY. Nein. Nicht auf die Wiese [8d]. [...] Ja ... weißt du ... dann haben [4f] wir – [...]	LENNY. Die letzte [7c]! [...] LENNY. In der Nähe von Wormwood Scrubs [8a]. JOEY. Ja, da oben, wo der Knast ist [8b] ... [...] LENNY. Wir sind mit ihnen nicht da beim Knast in die Büsche [8c] gegangen. JOEY. Aber nein. Nicht dahin [8d]. [...] Also ... weißt du ... dann haben wir sie uns vorgenommen [4f]. [...] LENNY zu <i>Teddy</i> : Die Puppe [7d] sagt zu ihm, von mir aus, sagt sie, aber nur mit
LENNY (to TEDDY) His bird [7d] says to him, I don't mind, she says, but	LENNY zu <i>Teddy</i> : Seine Puppe [7d] sagt zu ihm, ich hab nix dagegen, sagt sie, aber einen	LENNY zu <i>Teddy</i> : Die kleine [7d] sagt zu ihm, ich hab nichts dagegen, sagt sie, aber einen	

Pinter Original ¹²⁹ (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
<p>I've got to have some protection [9a]. I've got to have some contraceptive protection [9b]. I haven't got any contraceptive protection [9c], old Joey says to her. [...] Yes, you will says Joey, never mind about the contraceptive protection [9d].</p> <p>LENNY <i>laughs</i>. Even my bird [7e] laughed when she heard that. [...] And here he is upstairs with your wife for two hours and he hasn't even been the whole hog [6b]. Well, your wife sounds like a bit of a tease [5f] to me, Ted.</p> <p>What do you make of it, Joey? You satisfied [10a]? Don't tell me you're satisfied [10b] without going the whole hog [6c]?</p>	<p>Schutz [9a] muß ich schon haben. Ich brauche empfängnisverhütende Mittel [9b]. Ich habe keine empfängnisverhütenden Mittel [9c], sagt der alte Joey zu ihr. [...] Klar, machst du's, sagt Joey, pfeif was auf deine empfängnisverhütenden Mittel [9d].</p> <p><i>Lenny lacht</i>. Sogar meine Puppe [7e] mußte lachen, als sie das hörte. [...] Und hier ist er mit deiner Frau zwei Stunden lang oben und kommt nicht mal mit ihr klar [6b]. Da scheint mir deine Frau aber doch so eine zu sein [5f], die keinen richtig ranläßt.</p> <p>Was sagst du denn dazu, Joey? Bist du befriedigt [10a]? Erzähl mir nicht, daß du befriedigt [10b] bist, ohne mit ihr klargekommen [6c] zu sein.</p>	<p>Schutz [9a] muß ich schon haben. Ein empfängnisverhütendes Präservativ [9b]. Ich hab kein empfängnisverhütendes Präservativ [9c], sagt der gute Joey zu ihr. [...] O ja, du wirst es schon machen, sagt Joey, und ohne das empfängnisverhütende Präservativ [9d].</p> <p><i>Lenny lacht</i>. Selbst meine Puppe [7e] mußte lachen, wie sie das gehört hat. [...] Und da ist er oben mit deiner Frau zwei Stunden lang und ist mit ihr nicht mal die ganze Strecke [6b] gefahren. Also, deine Frau klingt mir doch ganz nach einer von denen [5f], die einen hängenlassen. Was meinst [2*] du, Joey, bist du befriedigt [10a]? Sag mir nicht, du bist befriedigt [10b], ohne daß du mit ihr die ganze Strecke [6c] gefahren bist.</p>	<p>Verhütung [9a]. Ich brauche ein Verhütungsmittel [9b]. Ich hab aber kein Verhütungsmittel [9c], sagt der gute Joey zu ihr. [...] Klar, machst du's, schieß auf das Verhütungsmittel [9d].</p> <p><i>Lenny lacht</i>. Sogar meine Puppe [7e] musste lachen, wie sie das gehört hat. [...] Und jetzt war er mit deiner Frau zwei Stunden da oben und ist nicht mal zum Schuss [6b] gekommen. Also, das klingt für mich schon so, als würde deine Frau einen bloß zum Spaß aufgeilen [5f], Ted. Was meinst [2*] du dazu, Joey? Bist du zufrieden [10a]? Erzähl mir bloß nicht, du bist zufrieden [10b], ohne zum Schuss [6c] gekommen zu sein.</p>

Pinter Original ¹²⁹ (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
<p><i>Pause.</i> JOEY. I've been the whole hog [6d] plenty of times. Sometimes ... you can be happy [11a] ... and not go the whole hog [6e]. Now and again ... you can be happy [11b] ... without going any hog [6f]. [...]</p> <p>LENNY. The girl's a tease [5g]. [...]</p> <p>MAX. What do you mean [2e]?</p> <p>TEDDY. He had [4g] her up there for two hours and he didn't go the whole hog [6g]. [...]</p> <p>MAX. [...] It's because he's frustrated [12a]. [...]</p> <p>JOEY. Who is?</p>	<p><i>Pause.</i> JOEY. Ich bin schon oft genug klargekommen [6d]. Manchmal ... kann man glücklich [11a] sein ... ohne richtig klarzukommen [6e]. Ab und zu ... kann man glücklich [11b] sein ... ohne überhaupt klarzukommen [6f]. [...]</p> <p>LENNY. Die läßt keinen richtig ran [5g]. [...]</p> <p>MAX: Was meinst du damit [2e]?</p> <p>TEDDY: Er hat [4g] sie zwei Stunden oben gehabt und ist nicht mit ihr klargekommen [6g]. [...]</p> <p>MAX. [...] Weil er unbefriedigt [12a] ist. [...]</p> <p>JOEY. Wer ist unbefriedigt [12b]?</p>	<p><i>Pause.</i> JOEY. Ich bin schon oft zum Schuss [6d] gekommen. Manchmal ... ist man auch zufrieden [11a] ... wenn man nicht zum Schuss [6e] gekommen ist. Ab und zu ... ist man zufrieden [11b] ... ohne zum Schuss [6f] gekommen zu sein. [...]</p> <p>LENNY. Die kleine geilte einen nur so zum Spaß auf [5g]. [...]</p> <p>MAX: Was soll das heißen [2e]?</p> <p>TEDDY: Er war [4g] mit ihr zwei Stunden da oben und ist nicht zum Schuss [6g] gekommen. [...]</p> <p>MAX. [...] Er ist frustriert [12a] [...].</p> <p>JOEY. Wer ist frustriert [12b]?</p>	

In this translation there are clearly many examples where literal translation has proved effective and the repetition is clear. However, some repetitions have required slight naturalizations to allow for better syntax or grammar in the target language. In addition, there are several instances where the consistency has been broken. (These examples have been numbered to ease analysis).

Pinter Original (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
[1] not bad	[1] nicht schlecht	[1] nicht schlecht	[1] nicht schlecht
[2] mean	[2] meinen	[2] heißen/meinen	[2] heißen/meinen
[3] all the way	[3] ganz auf meine Kosten	[3] ganz ans Ziel	[3] ans Ziel
[4] had/have	[4] haben	[4] sein/haben	[4] sein/haben/sich jemanden vornehmen
[5] tease	[5] eine, die (k)einen (richtig) ranläßt	[5] eine (von denen), die einen (reizen und dann) hängen lassen	[5] eine, die einen nur so zum Spaß aufgeilt ¹³⁰
[6] the whole hog	[6] mit ihr klargekommen	[6] ganz ans Ziel/ die ganze Strecke gefahren	[6] zum Schuss gekommen
[7] bird	[7] Puppe	[7] die letzte/ die kleine/meine Puppe	[7] Puppe
[8] Scrubs	[8] am Park/ ins Gebüsch	[8] Scrubs/ die Wiese (bei der Strafanstalt)	[8] Wormwood Scrubs/ wo der Knast ist/ beim Knast in die Büsche/ auf die Wiese

¹³⁰ Walter's translation is better than the previous German versions, but does not necessarily convey the same sense of disappointment as the original.

Pinter Original (Pinter, 1997)	Thiem <i>First edition</i> (Pinter, 1967)	Thiem <i>neu durchgearbeitete Fassung</i> (Pinter, 2001)	Walter (Pinter, 2005)
[9] contraceptive protection	[9] einen Schutz/empfangnis-verhütende Mittel	[9] einen Schutz/empfangnis-verhütendes Präservativ	[9] Verhütung/Verhütungsmittel
[10] satisfied	[10] befriedigt	[10] befriedigt	[10] zufrieden
[11] happy	[11] glücklich	[11] befriedigt	[11] zufrieden
[12] frustrated	[12] unbefriedigt	[12] unbefriedigt	[12] frustriert

It is clear in the examples above that Thiem's first translation, although rather stilted, retained the original repetition reasonably well. However, when his version was 'reworked' by Esslin, some of the improvements in the language weakened the repetitive element of the work. Furthermore, despite his best efforts to retain the original style using a more modern vernacular, Walter still fails to maintain exactly the same amount of repetition as Pinter. For example, "What do you mean?" is used on five occasions in the original text, by Lenny, Joey and Max. Indeed, their tendency to use the same phrase emphasizes the extreme closeness of their relationship as well as their lack of independence from each other. Therefore, there seems little need to change from 'heißen' to 'meinen', and although the alteration is minor, this poetic throughline is lost in the later dual translations.

Reiterating the frustrations of the men in this scene, Pinter repeatedly stresses the strong sexual overtones of the word 'have' or 'had' (see 4), but where there are seven examples in the original which convey this double meaning, only three are implied in the German.¹³¹ Particularly weak, in this respect, is the fact that the explicitly sexual connotations of example 4f, have been, without reason, almost completely ignored by Esslin and Walter, and although the most recent translation uses *sich jemanden*

¹³¹ Many of the English examples are a form of the past tense which, in German can be translated with either 'haben' (to have) or 'sein' (to be), as in some of the cases here.

vornehmen here (meaning ‘to have a word with someone’), the sexual implication is lost to a weak suggestion of violence. Again, a significant ‘refrain’ for all actors in this section has been lost as a result of the translator’s choice to ignore the repetition in favour of grammatical and linguistic accuracy.

5.3.3 Repetition and rhythm

Furthermore, another significant problem for the translator of this scene is how to maintain the poetry of the repetitions in translation. In the above example, he must first tackle the issue of colloquial phrases such as ‘all the way’, ‘the whole hog’, and ‘bird’, and effectively convey their meaning to the target audience. Moreover, these phrases are punchy in rhythm and often aggressive in tone, and this creates an influential staccato resonance throughout the scene. In the first two translations, Thiem and Esslin, as his ‘editor’/co-translator, succeeded in recreating the idioms, but the simplicity of the original language is more rhythmically complicated in the German and therefore, less immediate in performance. Similarly, the repetition of ‘contraception’ became cumbersome and clumsy to perform in these earlier translations, along with ‘tease’, which was equally awkward in the latest version.¹³² However, although Walter felt the need to use four different translations for ‘Scrubs’, he removed the unnecessary *ganz* from “Ich bin nicht ganz ans Ziel gekommen”, and succeeded in conveying both the meaning and the rhythm of the other colloquialisms, including the coarse implication of *zum Schuss* for ‘the whole hog’. In this regard, his rejuvenated version of the text is generally an improvement on the previous versions, and has probably occurred as a result of having more modern phrases to hand. As such, his modern interpretation supports the argument for updating translations such as Thiem’s, while also clarifying the occasional complications and difficulties of translation.

¹³² The translations of the phrases in this section have almost double the wordage of the original.

5.3.4 Additional meaning in translation

Clearly there are moments when the use of the same word or phrase in German is not possible in a different context, and, therefore, for the purposes of a more successful performance script, the translator has chosen to alter the phrase. On some occasions the target language can work to the translator's advantage, and in the previous excerpt there are three such examples – 'was meinst du' (2*), 'einer von den[en]' (5*) and 'unbefriedigt' (12). In each of these cases the translators have recognized an opportunity to repeat a phrase in the German which is not repeated in the original. Moreover, these 'new' repetitions add significance to that specific moment as their echo is ironic within the context. Firstly, with regard to example 2*, the additional phrase in the Thiem/Esslin and Walter versions help to reiterate the insecure personalities of both Joey and Lenny in their constant need for clarification and their echoes of each other's speech patterns as a form of reassurance. Secondly, in both of Thiem's translations, Lenny uses a phrase which literally translates the original description of Joey as 'one of the few' (5*), and simultaneously replicates the earlier declaration that Ruth is a 'tease' ('eine von denen'). As a result, the implication is that Lenny (subconsciously) believes Joey, like Ruth, also has the tendency to 'leave someone hanging/dangling'. However, unfortunately, Walter's translation here - "Solche Typen" – fails to give the German actor the opportunity to draw attention to this ironic repetition, and, therefore, in this case, Thiem's interpretation is the better of the two. In addition, Thiem's use of 'unbefriedigt' (example 12) as a translation of Max's 'frustrated', is a repetition in reverse of the earlier 'happy' and 'satisfied' used by Lenny. Unlike Pinter, the translator used a single term ('befriedigt') to imply strongly a sense of satisfying base instincts and, therefore, created a relevant and poetic refrain in the translation which was not present in the original. Indeed, Thiem's version re-emphasizes the similar frustrations and needs of the characters of father and son whereas Walter's interpretation does not and, as such, the weakness in the official translation supports the argument for including Thiem's interpretation within the translated performance text.

5.3.5 Thematic repetition

The playwright's insistent use of certain key words is, for example, often neglected by translators, on the basis of a misguided argument that stylistic variation is preferable to monotony.

(Törnqvist, 1991, p.171)

According to Törnqvist's view, repetition should not be ignored by the translator as it also forms a theme running through the play or scene, and will, in turn, assist the actor's interpretation of their character and the situation. Indeed, in addition to repetitions within speeches and individual plays, repetitions which are found across his collection also form a leitmotif within his work as a whole. The following example of a phrase which repeats in such a way, clearly indicates the variety of translations provided within each individual play, while also comparing them with others in Pinter's collection.

Play	Phrase	Translations
The Dumb Waiter (Pinter, 1996a)	p.120 GUS: [...] Eh, that's <i>taking a bit of a liberty</i> , isn't it? [...] p.130 BEN: [...] A bloody <i>liberty</i> !	Thiem (Pinter, 1969a) p.78 GUS: [...] Das ist aber <i>ein bißchen stark</i> , was? [...] p.85 BEN: [...] Verdammt <i>Frechheit</i> !
The Dwarfs (Pinter, 1996b)	p.92 MARK: [...] He doesn't <i>take any liberties</i> with me. LEN: Who says he <i>takes liberties</i> with me? Nobody <i>takes liberties</i> with me. I'm not the sort of man you can <i>take liberties</i> with. p.94 LEN: [...] It's a bloody <i>liberty</i> . [...]	Thiem (Pinter, 1969a) p.130 MARK: [...] Mit mir <i>erlaubt er sich keine Frechheiten</i> . LEN: Wer sagt denn, daß er <i>sich mit mir Frechheiten erlaubt</i> ? Keiner <i>erlaubt sich mit mir Frechheiten</i> . Ich bin nicht ein Mensch, zu dem man <i>frech sein</i> kann. p.132 LEN: [...] Verdammt <i>Frechheit</i> . [...]

Play	Phrase	Translations
The Room (Pinter, 1996a)	pp.106-7 ROSE: [...] You can <i>take a liberty</i> too far, you know. [...] what <i>liberty</i> is that? [...]	Thiem (Pinter, 1969a) p.114 ROSE: [...] Man kann <i>zu weit gehen</i> , wissen Sie. [...] was ist denn das für eine <i>Frechheit</i> ? [...]
A Night Out (Pinter, 1996a)	p.354 EILEEN: He ... he ... he <i>took a liberty</i> !	Thiem (Pinter, 1969b) p.82 EILEEN: Er ... er ... er hat <i>sich etwas herausgenommen</i> !
The Birthday Party (Pinter, 1996a)	p.37 GOLDBERG: [...] I never <i>took liberties</i> [...] p.74 LULU: [...] You <i>took all those liberties</i> only to satisfy your appetite. [...]	Thiem (Pinter, 2001) p.36 GOLDBERG: [...] ich hab mir nie was <i>rausgenommen</i> [...] p.66 LULU: [...] Sie haben <i>sich</i> all diese <i>Freiheiten</i> nur <i>herausgenommen</i> , um Ihren Appetit zu stillen. [...] Walter (Pinter, n.d. [c.1996-98]) ¹³³ p.40 GOLDBERG: [...] ich bin ihr nie zu <i>nahegetreten</i> [...] p.82 LULU: [...] Sie haben sich diese <i>Freiheiten</i> nur <i>herausgenommen</i> , um Ihre Gier zu befriedigen. [...] Walter (Pinter, 2005) p.57 GOLDBERG: [...] ich habe mir nie etwas <i>herausgenommen</i> [...] p.108 LULU: [...] Sie haben sich diese <i>Freiheiten</i> nur <i>herausgenommen</i> , um Ihre Gier zu befriedigen. [...]

¹³³ Examples from unpublished drafts of Walter's translations are only included in this table if they are different to the 2005 published version.

Play	Phrase	Translations
<p>The Homecoming (Pinter, 1997)</p>	<p>pp.38-9 LENNY: [...] Well, this lady was very insistent and started <i>taking liberties</i> with me down under this arch, <i>liberties</i> which by any criterion I couldn't be expected to tolerate [...]</p>	<p>Thiem (Pinter, 1967) p.20 LENNY: [...] Nun, diese Dame wurde zudringlich und <i>nahm sich</i> mit mir unter diesem Bogen <i>Freiheiten heraus, Freiheiten</i>, die ich ihr nach der Lage der Dinge unmöglich gestatten konnte [...]</p> <p>Thiem: durchgearbeitete Fassung (Pinter, 2001) p.149 LENNY: [...] Diese Dame wurde aber zudringlich und fing an, sich mit mir <i>Freiheiten herauszunehmen</i> unter diesem Torbogen, <i>Freiheiten</i>, die ich unter keinen Umständen gestatten konnte</p> <p>Walter (Pinter, 2005) p.253 LENNY: [...] Aber diese Dame ließ nicht locker und <i>erlaubte sich Freiheiten</i> mit mir unter diesem Torbogen, <i>Freiheiten</i>, die ich unter keinen Umständen tolerieren konnte</p>
<p>The Caretaker (Pinter, 1996b)</p>	<p>p.7 DAVIES: They didn't <i>take any liberties</i> with me</p>	<p>Thiem (Pinter, 1961) p.ic DAVIES: Da hätte <i>sich</i> keiner was <i>rausgenommen</i> gegen mich.</p> <p>Thiem: durchgesehene Fassung (Pinter, 2001) p.77 DAVIES: Da hat <i>sich</i> keiner was <i>rausgenommen</i> gegen mich.</p> <p>Walter (Pinter, 2005) p.125 DAVIES: Die wurden zu mir <i>nicht unverschämt</i></p>

Play	Phrase	Translations
The Caretaker (Pinter, 1996b) continued	p.12 DAVIES: you don't want to start <i>taking liberties</i> with me	Thiem (Pinter, 1961) p.iic DAVIES: so können Sie doch mit mir <i>nicht umspringen</i> ¹³⁴ Walter (Pinter, 2005) p.132 DAVIES: dass Sie gleich <i>unverschämt zu mir werden</i> Thiem (Pinter, 1961) p.vc DAVIES: ich bin nicht der Typ, der <i>sich irgendwas herausnimmt</i> Thiem: durchgesehene Fassung (Pinter, 2001) p.90 DAVIES: ich bin nicht so einer, der <i>sich was rausnehmen will.</i> Walter (Pinter, 2005) p.149 DAVIES: ich gehör nicht zu den Menschen, die gern <i>unverschämt</i> <i>werden.</i>
	p.24 DAVIES: I'm not the sort of man who wants to <i>take any</i> <i>liberties</i>	Thiem: durchgesehene Fassung (Pinter, 2001) p.90 DAVIES: ich bin nicht so einer, der <i>sich was rausnehmen will.</i> Walter (Pinter, 2005) p.149 DAVIES: ich gehör nicht zu den Menschen, die gern <i>unverschämt</i> <i>werden.</i>
	p.33 MICK: don't start <i>taking</i> <i>liberties</i> with my old mother	Thiem (Pinter, 1961) p.viib MICK: <i>nimm dir</i> mal nichts gegen meine Mutter <i>raus</i> Thiem: durchgesehene Fassung (Pinter, 2001) p.97 MICK: <i>keine Frechheiten, was</i> <i>meine liebe Mutter betrifft</i> Walter (Pinter, 2005) p.160 MICK: zu meiner alten Mutter wirst du nicht <i>unverschämt</i>
	[My italics]	[My italics]

¹³⁴ Thiem's *durchgesehene Fassung* is the same as his original version here.

The variety of translations of this phrase range from *Freiheiten* or *etwas (he)rausnehmen* and *Frechheiten erlauben*, to *frech sein*, *zu nahetreten*, *zu weit gehen*, *ein bißchen stark*, *jemandem umspringen* and *nicht unverschämt werden*. In the case of the first two options, Esslin claims that *Freiheit* can only mean “political freedom. It cannot mean ‘impertinence’ – which in German is *Frechheit*, a similar but very different sounding word” (Esslin, 1970, p.193). This being so, both translator’s use of *Freiheit* seems inappropriate in these cases. Furthermore, although the literal meaning is conveyed in each of the other alternative translations, the motif is not conveyed through their diversity. As a result, an interpreter or German student of Pinter, may miss the thematic significance of the repetitive use of the phrase across the translated versions: that is, that many of Pinter’s characters are indeed taking liberties with each other.

Furthermore, such examples serve to indicate how the continuity between the translations is often lost when German versions by several different official translators are simultaneously available. Unfortunately, the only remedy for this situation would be to rework all Pinter’s plays using one translator to ensure thematically linguistic stability. However, despite the obvious benefits to the interpreter of the script, this is clearly both idealistic and financially unlikely without the promise of a long-running Pinter festival of plays. However, a possible and workable solution might be for a note to be given where the translator has felt it necessary to avoid repetitions in the target language, or where an earlier translation has succeeded in including them. In this way, the interpreter would still be aware of the speech pattern of the original and, in turn, if applicable and possible, would be able to incorporate it into their characterization.

5.3.6 The need for brevity

[Some repetition] on the surface, conveys no worthwhile *conceptual* information whatever [but] does in fact compress a very considerable amount of *dramatic* information [...] and dramatic action, [...] into an astonishingly brief space.

(Esslin, 1992, p.232)

Here Esslin correctly asserts that much of Pinter's repetition is effective because it employs words and phrases which are short and succinct. Unfortunately, however, this style of speech pattern does not always lend itself well to the German language. For example, at one point in *The Birthday Party*, the menacingly succinct McCann suddenly becomes "so obsessed [...] with the unpleasantness of what he and Goldberg will have to do to Stanley, that he breaks out" (Esslin, 1992, p.233):

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.70 McCANN: Let's finish and go. Let's get it over and go. Get the thing done. Let's finish the bloody thing. Let's get the thing done and go! <i>Pause</i> Will I go up?	p.62 McCANN: Wir machen's fertig, und dann gehen wir. Daß wir's hinter uns haben, und dann gehen wir. Machen die Sache fertig. Machen Schluß mit der verdamnten Sache. Machen die Sache fertig und gehen. <i>Pause</i> Soll ich raufgehen?	p.103 McCANN: Komm, wir bringen's zu Ende und gehen. Bringen wir's hinter uns und gehen. Erledigen wir die Sache. Bringen wir die verdamnte Sache zu Ende. Laß uns die Sache erledigen und gehen! <i>Pause</i> Soll ich raufgehen?
Word count: 30 Syllable count: 34	Word count: 35 Syllable count: 50	Word count: 34 Syllable count: 52

In this speech Pinter has specifically used repetition to highlight this character's "hysterical irritation" (Esslin, 1992, p.233), and, as such, both these translations are adequate. However, the curt rhythms of the words are also indicative of McCann's feelings of stress and panic, and, in this regard, neither Thiem nor Walter have avoided the syllabicity which comes with the German language and which creates a significant distance between their translations and the inflections of the original. Indeed, as Harry Carlson points out: "duration is part of the meaning" and any alteration in tempo will convey "a distorted view of the artist's vision" (Carlson, 1964, p.56). As such, the unavoidable lengthiness of the German language which causes an awkward laboriousness when repeated, also causes the performance of such speeches to be more complicated. For this reason the sense of panic which is conveyed through the

simplicity and brevity of the speech in its original English form, is lost in the translation, and the actor playing McCann on the German stage will, as a result, approach the character's emotion from a different angle.

In addition, the lengthening of this speech is caused by the make-up of the words chosen in the German in comparison to the English version. For example, the basic vowel sounds in the original are comprised of a few generally short sounds, whereas in the German there are almost double the amount of vowel sounds and many of them use long stresses. These longer sounds and less defined rhythms reduce the poetic effects in the translation and, as a result, the actor does not have the complete dramatic picture and their resulting performance for the target audience will lack the same level of lyricism.

5.4 *Verbosity vs terseness*

Leading on directly from the long-windedness caused by Pinter's use of repetition, is the issue of the general verbosity of some of his characters. In his plays, Pinter often emphasizes the poetry of the speech patterns by contrasting one verbose character with another whose natural way of speaking is equally acute in his or her conciseness or verbal reluctance. A good example of such a comparison can be seen in *A Slight Ache*. In this play originally written for radio, the desperate verbosity of Edward, who "regards himself as something of an intellectual" (Esslin, 1992, p.77), and, to a slightly lesser degree, his wife Flora, who is impatient to express her sexual fantasies and frustrations, stand in strong opposition to the completely taciturn Matchseller whom they have invited into their home. In this case, the contrast is simple to convey in any language because of the extremes of the difference, but when such linguistic methods are more subtle, the naturally lengthy nature of the German language does not allow for sufficient distinctions. As one director stated: "[Es gibt] Passagen, die meines Erachtens einfach geschwätzig sind. Bei Goldberg gibt es solche. Nun ja, Goldberg ist ein Schwätzer, der es liebt, seine Stimme zu hören" (Brandtner in interview with this author, 2002).

Indeed, in *The Birthday Party*, the contrary pairing of Goldberg and McCann is conveyed, at least in part, through their opposing use of language. Goldberg (like Oliver Hardy of *Laurel and Hardy* fame) believes his own brand of pseudo-philosophy allows him to control situations and other people, whereas McCann (the Stan Laurel equivalent) remains controlled and focused on the job in hand, by maintaining a verbal frugality. As such, in the following excerpt, Goldberg's recurrent tendency towards circumlocution is clearly shown:

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
<p>p.50 GOLDBERG: Right. Now Stanley's sat down. (<i>Taking the stage.</i>) Well, I want to say first that I've never been so touched to the heart as by the toast we've just heard. How often, in this day and age, do you come across real, true warmth? Once in a lifetime. Until a few minutes ago, ladies and gentlemen, I, like all of you, was asking the same question. What's happened to the love, the bonhomie, the unashamed expression of affection of the day before yesterday, that our mums taught us in the nursery?</p> <p>McCANN: Gone with the wind. GOLDBERG: That's what I thought, until today. I believe in a good laugh, a</p>	<p>p.47 GOLDBERG: Gut. Jetzt hat sich Stanley hingesetzt. (<i>Spielt sich in den Mittelpunkt.</i>) Also, zuerst will ich sagen, daß ich noch nie so im tiefsten Herzen gerührt war wie durch den Trinkspruch, den wir eben gehört haben. Wie oft trifft man heutzutage auf wirklich echte Wärme? Einmal im Leben. Bis vor ein paar Minuten, meine Damen und Herren, habe ich mir, wie Sie alle, die gleiche Frage gestellt. Was ist geworden aus all der Liebe, der Treuherzigkeit, dem freimütigen Ausdruck der Zuneigung von vorgestern, wie unsere Mütterchen es uns in unserer Kinderstube lehrten?</p> <p>MCCANN: Vom Winde verweht. GOLDBERG: So dachte ich auch, bis heute. Ich glaube an ein frohes</p>	<p>pp.76-7 GOLDBERG: Gut. Jetzt hat sich Stanley hingesetzt. (<i>Er beherrscht die Szene.</i>) Also, zuerst möchte ich sagen, daß mich noch nie etwas so tief im Innern berührt hat wie der Trinkspruch, den wir gerade gehört haben. Wie oft begegnet man heutzutage echter, aufrichtiger Herzlichkeit? Alle Jubeljahre einmal. Bis vor ein paar Minuten noch, meine Damen und Herren, habe ich mir die gleiche Frage gestellt wie Sie alle. Wohin nur sind sie verschwunden, die Liebe, die Bonhomie, die unverhohlene Zuneigungsbekundung von vorgestern, die unsere Mütter uns in der Kinderstube lehrten?</p> <p>MCCANN: Vom Winde verweht. GOLDBERG: So dachte auch ich, bis heute. Ich glaube an ein frohes¹³⁵</p>

¹³⁵ Walter's draft version (Pinter, n.d. [c.1996-98], p.55) used *frohgemutes* here.

Original (Pinter, 1996a)	Thiem <i>(durchgesehene Fassung)</i> (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
<p>day's fishing, a bit of gardening. I was very proud of my old greenhouse, made out of my own spit and faith. That's the sort of man I am. Not size but quality. A little Austin, tea in Fullers, a library book from Boots, and I'm satisfied. But just now, I say just now, the lady of the house said her piece and I for one am knocked over by the sentiments she expressed. Lucky is the man who's at the receiving end, that's what I say. <i>(Pause.)</i> How can I put it to you? We all wander on our tod through this world. It's a lonely pillow to kip on. Right!</p> <p>LULU: <i>(admiringly)</i>. Right!</p> <p>GOLDBERG: Agreed. But tonight, Lulu, McCann, we've known a great fortune. We've heard a lady extend the sum total of her devotion, in all its pride, plume and peacock*, to a member of her own living race. Stanley, my heartfelt congratulations. I wish</p>	<p>Lachen, einen Tag mit der Angel am Fluß, ein bißchen Gartenarbeit. Ich war sehr stolz auf mein altes Treibhaus, mit eigener Spucke und Glauben erbaut. Ich bin so ein Typ von Mensch. Nicht Größe, sondern Qualität. Ein kleiner Austin, Tee in Fullers Teestube, ein Buch aus der Leihbibliothek von Boots, und ich bin schon zufrieden. Aber eben jetzt, ich sage eben jetzt, hat die Dame des Hauses das Ihrige gesagt, und ich, für meinen Teil, bin überwältigt durch die Gefühle, die sie zum Ausdruck gebracht hat. Glücklich ist der Mann, dem sie zuteil werden, das muß ich sagen. <i>(Pause.)</i> Wie soll ich es ausdrücken? Wir alle wandern durch die Welt ganz auf uns allein gestellt. Einsam ist unser Kissen – zum Pennen. Stimmt's?</p> <p>LULU: <i>(bewundernd)</i> Stimmt.</p> <p>GOLDBERG: Schön. Aber heute abend, Lulu, McCann, ist uns ein großes Glück widerfahren. Wir haben gehört, wie eine Dame die ganze Fülle ihrer Anteilnahme zum Ausdruck brachte, mit allem Stolz und klingendem Spiel* für einen ihrer Mitmenschen.</p>	<p>Lachen, an einen Angelausflug, ein bißchen Gartenarbeit. Mein altes Treibhaus war mein ganzer Stolz, erbaut mit meiner eigenen Spucke und Zuversicht. Aus diesem Holz bin ich nun mal geschnitzt. Nicht Größe, sondern Qualität. Ein kleiner Austin, Tee bei Fullers, ein Buch aus Boots Leihbibliothek, und ich bin zufrieden. Aber gerade jetzt, wohlgemerkt, gerade jetzt, hat die Dame des Hauses gesagt, was zu sagen war, und ich, für meinen Teil, bin überwältigt von den Gefühlen, die sie zum Ausdruck gebracht hat. Glücklich der Mann, dem sie gelten, kann ich da nur sagen. <i>(Pause.)</i> Wie soll ich mich Ihnen verständlich machen? Wir alle wandern mutterseelenallein durch diese Welt. Es ist ein einsames Lager, auf dem wir pennen. Stimmt's?</p> <p>LULU: <i>(bewundernd)</i> Stimmt.</p> <p>GOLDBERG: Ganz recht. Aber heute Abend, Lulu, McCann, ist uns ein großes Glück zuteil geworden. Wir waren Ohrenzeugen, wie eine Dame einem ihrer Mitmenschen gegenüber die ganze Fülle ihrer Hingabe offenbart hat mit allem Stolz, mit Glanz und Gloria*. Stanley, meine</p>

Original (Pinter, 1996a)	Thiem (<i>durchgesehene Fassung</i>) (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
<p>you, on behalf of us all, a happy birthday. I'm sure you've never been a prouder man than you are today. Mazoltov! And may we only meet at Simchahs!</p> <p><i>* Note how the alliteration here is attempted in both German versions</i></p>	<p>Stanley, meine herzlichsten Glückwünsche. Ich wünsche dir in unser aller Namen, einen frohen Geburtstag. Ich bin sicher, du bist noch nie so stolz gewesen wie heute. Maseltoff. Auf daß wir nur bei glücklichen Anlässen zusammentreffen.</p>	<p>herzlichsten Glückwünsche. Ich wünsche dir in unser aller Namen alles Gute zum Geburtstag. So stolz wie heute, da bin ich sicher, bist du noch nie gewesen. Maseltov!† Auf dass wir immer nur bei Simchas zusammenfinden.</p> <p><i>† Note how the Walter version transfers the Jewish references without difficulty, whereas Thiem omits the exclamation mark at the end of Maseltov and adapts Simchas to 'happy occasions'.</i></p>
<hr/> <p>G's Word count: 295 Syllable count: 366 Average: <1.25 syllables</p>	<hr/> <p>G's Word count: 302 Syllable count: 462 Average: >1.52 syllables % increase: c.26%</p>	<hr/> <p>G's Word count: 297 Syllable count: 480 Average: >1.62 syllables % increase: c.32%</p>

Despite its wordiness, the original speech is theatrically successful because of its overall rhythm and pace which comes from Goldberg’s East London/Jewish dialect. However, as can be seen in the above examples, although the German translators have been able to keep the word count on a similar level to the source text, the length of the speech is increased by at least a quarter, through the use of polysyllabic words. As a result, the tempo of the translated scene is considerably slower during Goldberg’s orations, which, theatrically, is less effective. Indeed, the theatre company who produced the 2002 kommunales kontaktteater production of *Die Geburtstagsfeier*, had both translations available to them, and decided not to use the more modern translation because of its increased syllabicity. Unfortunately, even Thiem’s version was not sufficiently terse and prompted the following comment from an audience member: “Mr Goldberg könnte versuchen weniger affektiert zu sprechen” (Audience member in interview with this author at the kkt, Stuttgart production of *Die Geburtstagsfeier* in 2002). Although this criticism may have related to the individual actor’s performance of this character, it is

credible that he arrived at his interpretation as a result of the ‘affected’ sound of the translation.

Furthermore, in contrast to Goldberg, McCann’s usual speech patterns are simple and unpretentious. However, as can be seen by the ‘speech’ below, there are occasions when his attempts to stay calm weaken, and a flood of emotion is expressed verbally:

I don’t know, Nat. I’m just all right once I know what I’m doing.
When I know what I’m doing, I’m all right.
(Pinter, 1996a, p.23)

Although this breaks his usual terseness, Pinter retains a sense of his normal speech patterns by giving him a restricted vocabulary and only allowing him to repeat and reorder a set of 11 simple words, 10 of which are monosyllabic.

Thiem <i>(durchgesehene Fassung)</i> (Pinter, 2001)	Walter for 1998 performance (Pinter, 2005)
p.25 McCANN: Ich weiß nicht, Nat. Ich kann’s, wenn ich erst mal weiß, was ich tue. Wenn ich weiß, was ich tue, dann geht’s.	p.37 McCANN: Keine Ahnung, Nat. Für mich ist alles okay, wenn ich weiß, was Sache ist. Wenn ich weiß, was Sache ist, ist für mich alles okay.

However, although both translators have succeeded in keeping the words plain and few in number (Thiem – 12 and Walter – 13), where the total amount of syllables in the source text is 25, Walter exceeds this by eight (bringing the sum to 33) by his use of several polysyllabic words and Thiem ‘betters’ the terseness of the original by reducing it to 24. Again, although, in an attempt to retain the terseness of the original, such ‘word for word’ translations can make the script sound stilted and obviously translated, there are times when the director and actors may find the earlier translation to be a viable potential alternative which is more appropriate to their specific interpretation. Moreover, although, as isolated examples, this ‘number crunching’ would seem to have negligible impact on the portrayal of an individual moment, over the course of a whole play the contrast between Goldberg and McCann would be less well defined, the

complementary rhythms, which Pinter achieves through the contrasting speech patterns, would be significantly altered and, most importantly, the individual character interpretations could be extensively affected.

5.5 *Pauses, word order, punctuation and layout*

Such poetic rhythms, as mentioned so far in this chapter, are also enhanced by other elements of the writing style. For example, pauses, word order, punctuation and layout, can refocus the emphasis of the sentence, speech or moment, and, as such, are an equally important influence on the translation. As Margaret Rose rightly states:

[W]hen one reads or watches a Pinter play, one should pay attention not only to the content of what is being said but also to the punctuation marks and the silences which mark a character's speech. These can work like musical notation.

(Rose in Pinter, 1993, p.27)

5.5.1 Pauses

Of course, the most famous punctuation in Pinter's plays is his use of pauses, which are introduced to highlight or enhance a specific moment in the scene, or, as Gale asserts, "to emphasize the subject matter" (Gale, 1977, p.273). Indeed, Pinter himself explains:

The pause is a pause because of what has just happened in the minds and guts of the characters. They spring out of the text. They're not formal conveniences or stresses but part of the body of the action. [...] if [the actors] play it properly they will find that a pause - or whatever the hell it is - is inevitable. And a silence equally means that something has happened to create the impossibility of anyone speaking for a certain amount of time - until they can recover from whatever happened before the silence.

(Pinter, cit. Gussow, 1994, p.36)

As such, Pinter clarifies that the context of the word or phrase creates the significance of the pause for the actor, and, as such, notes that each of these silences may be received by a German actor in a different way to his English counterpart. For example, in the following excerpt from *One for the Road*, Nicolas uses pauses in an antagonistic manner, deliberately including them to add to the terrifying tension as well as to ensure the undivided attention of his victims and the audience:

Pinter Original (Pinter, 1998)	Ledig-Rowohlt (Pinter, 1988)
<p>p.231 <i>He pours.</i> Your wife and I had a very nice chat but I couldn't help noticing she didn't look her best. She's probably menstruating. Women do that.</p> <p><i>Pause.</i> You know, old chap, I do love other things, apart from death. So many things. Nature. Trees, things like that. A nice blue sky. Blossom.</p> <p><i>Pause.</i> Tell me . . . truly . . . are you beginning to love me?</p> <p><i>Pause.</i> I think your wife is. Beginning. She is beginning to fall in love with me. On the brink . . . of doing so. The trouble is, I have rivals. Because everyone here has fallen in love with your wife. It's her eyes have beguiled them. What's her name? Gila . . . or something?</p> <p><i>Pause.</i> Who would you prefer to be? You or me?</p> <p><i>Pause.</i> I'd go for me if I were you. The trouble about you, although I grant your merits, is that you're on a losing wicket, while I</p>	<p>pp.80-2 <i>Er gießt sich ein.</i> Wir hatten ein sehr nettes Schwätzchen, Ihre Frau und ich, aber mir ist doch aufgefallen, daß sie nicht in bester Form war. Sie menstruiert vermutlich. Frauen tun das doch.</p> <p><i>Pause.</i> Wissen Sie, alter Knabe, außer dem Tod liebe ich auch noch andere Sachen. So viele Sachen. Die Natur. Bäume und so weiter. Einen netten blauen Himmel. Blühende Blumen.</p> <p><i>Pause.</i> Sagen Sie ... ehrlich ... fangen Sie an, mich zu lieben?</p> <p><i>Pause.</i> Ich glaube, Ihre Frau tut das. Sie fängt damit an. Sie fängt an, sich in mich zu verlieben. Drauf und dran ... das zu tun. Das Dumme ist, ich habe Rivalen, weil jeder hier sich in Ihre Frau verliebt hat. Es sind ihre Augen, die sie bezaubern. <i>Sie sagen, ihre Seele scheine durch sie durch.</i>¹³⁶ Wie heißt sie doch gleich? Gila ... oder so ähnlich?</p> <p><i>Pause.</i> Wer möchten Sie lieber sein? Sie selbst oder ich?</p> <p><i>Pause.</i> Wenn ich Sie wäre, würde ich es vorziehen, ich zu sein. Das Ärgerliche an Ihnen, obwohl ich Ihnen einiges zugute</p>

¹³⁶ This line may have come from an earlier edition of the source text.

Pinter Original (Pinter, 1998)	Ledig-Rowohlt (Pinter, 1988)
can't put a foot wrong. Do you take my point? Ah God, let me confess, let me make a confession to you. I have never been more moved, in the whole of my life, as when – only the other day, last Friday, I believe – the man who runs this country announced to the country: We are all patriots, we are as one, we all share a common heritage. Except you, apparently.	halte, ist, daß Sie auf der Verliererseite stehen, während ich keinen falschen Schritt tun kann. Verstehen Sie, was ich damit meine? Ach Gott, lassen Sie mich Ihnen bekennen, lassen Sie mich Ihnen ein Geständnis machen. Noch nie in meinem ganzen Leben hat mich etwas mehr bewegt als – erst kürzlich, letzten Freitag, glaube ich –als der Mann, der dieses Land regiert, dem Lande verkündete: Wir sind alle Patrioten. Wir sind alle gleichen Tradition geprägt. Sie offenbar ausgenommen.
<i>Pause.</i> I feel a link, you see, a bond. I share a commonwealth of interest. I am not alone. I am not alone!	<i>Pause.</i> Ich fühle die Verbundenheit, die Zugehörigkeit. Ich habe teil an den unterschiedlichsten Interessen. Ich bin nicht allein. Ich bin nicht allein.
<i>Silence.</i>	<i>Schweigen.</i>
Word count: 243 Syllable count: 301 Average word: <1.24 syllables	Word count: 272 (264+8 in extra line) Syllable count: 412 (400+12 in extra line) Average word: c.1.5 syllables

As shown in the final counts at the bottom of this table, Ledig-Rowohlt's relatively literal translation is a much lengthier version than the original English. As such, the uneasiness which Nicolas is trying to generate within his speech is already established in the increased wordage and syllabicity of the German translation, and the addition of pauses and silences makes the overall speech extremely long-winded and untheatrical for both performers and audience alike. Indeed, this lack of pace can either lead the German actor to increase the speed of his line delivery, thereby significantly altering the style of torture being used, or can compel the director to cut out large sections of the script in order to shorten the overall running time. In either case, some of the poetry of the speech would be lost as a result, and, as such, an alternative solution is needed which allows the foreign actor to experiment with the translated text to find the most appropriate ways to emphasize the subject matter and its tone for the target audience.

5.5.2 Word order

Similarly, German word order can affect the poetry and meaning of a speech and, as a result, the interpretation of the moment. For example, in the first part of the same excerpt from *One for the Road*, the emphasis of the subject matter in the original is changed in the German translation:

Pinter Original (Pinter, 1998)	Ledig-Rowohlt (Pinter, 1988)
p.231 Your wife and I had a very nice chat but I couldn't help noticing she didn't look her best.	pp.80-1 Wir hatten ein sehr nettes Schwätzchen, Ihre Frau und ich, aber mir ist doch aufgefallen, daß sie nicht in bester Form war.

In the speech prior to this, Nicolas has been discussing his recent encounter with “the man who runs this country”, which serves as a minor interlude in Victor’s torture. Therefore, when the section here begins with ‘we’ in the German version, Victor might safely assume that the subject remains with this political meeting. As a result, he would briefly be lulled into a false sense of security and would, therefore, appear more relaxed until Nicolas actually mentions his wife. In contrast, in the English original, Nicolas’s intention to torment Victor is clear from the start of this speech, because in using “Your wife and I” at the start of the sentence, his intimidation is explicit. However, in the German version its importance is diminished by placing it in an *Einschub* (‘insertion’) which removes the immediate focus on the threat, lessens the directness of his character, and even suggests a sickening playful quality to his cruelty.

Moreover, there are moments where the humour created by Pinter’s rhythmical speech is also emphasized by the specific order of the words. For example, “I’d go for me if I were you” is a virtually symmetrical and succinct phrase which deliberately alternates between ‘I’, ‘me’ and ‘you’. It successfully plays on the familiar expression “If I were you” by retaining its simplicity and wittily turning it back on itself. However, the rules of German word order prevent the translator from finding an equally sharp alternative,

and the resulting translation is lengthy and awkward in its phrasing: “Wenn ich Sie wäre, würde ich es vorziehen, ich zu sein”. As such, this translation does not have the balanced effect of the original and, whereas the English original requires only one phrase, the German version divides it into three sections, divided by commas, which again lengthens the performance time.

5.5.3 Punctuation

In the same way as the German language adheres to relatively strict word order rules, in comparison to English, so too does it observe punctuation regulations:

Unlike English, the comma in German is used to mark off grammatical units, **not** to signal a pause when speaking [...] A comma can be used if the writer feels the need to make the sentence clearer or avoid ambiguity.

(Durrell, 2002, p.527)¹³⁷

Indeed, by using the same example again, the effect of punctuation on the performance and portrayal of characters, is also evident when comparing the target text with its source:¹³⁸

¹³⁷ For further discussion of these regulations, see Durrell, 2002, pp.527-30.

¹³⁸ For the purposes of this section, Nicolas’s speech has been reformatted to highlight the differences between the two performance texts

Pinter Original (Pinter, 1998)	Ledig-Rowohlt (Pinter, 1988)
<p>1. Your wife and I had a very nice chat but I couldn't help noticing she didn't look her best.</p> <p>2. She's probably menstruating.</p> <p>3. Women do that.</p> <p>4. You know,</p> <p>5. old chap,</p> <p>6. I do love other things,</p> <p>7. apart from death.</p> <p>8. So many things.</p> <p>9. Nature.</p> <p>10. Trees,</p> <p>11. things like that.</p> <p>12. A nice blue sky.</p> <p>13. Blossom.</p> <p>14. Tell me . . .</p> <p>15. truly . . .</p> <p>16. are you beginning to love me?</p> <p>17. I think your wife is.</p> <p>18. Beginning.</p> <p>19. She is beginning to fall in love with me.</p> <p>20. On the brink . . .</p> <p>21. of doing so.</p> <p>22. The trouble is,</p> <p>23. I have rivals.</p> <p>24. Because everyone here has fallen in love with your wife.</p> <p>25. It's her eyes have beguiled them.</p> <p>26. What's her name?</p> <p>27. Gila . . .</p> <p>28. or something?</p> <p>29. Who would you prefer to be?</p> <p>30. You or me?</p> <p>31. I'd go for me if I were you.</p>	<p>1. Wir hatten ein sehr nettes Schwätzchen,</p> <p>2. Ihre Frau und ich,</p> <p>3. aber mir ist doch aufgefallen,</p> <p>4. daß sie nicht in bester Form war.</p> <p>5. Sie menstruiert vermutlich.</p> <p>6. Frauen tun das doch.</p> <p>7. Wissen Sie,</p> <p>8. alter Knabe,</p> <p>9. außer dem Tod liebe ich auch noch andere Sachen.</p> <p>10. So viele Sachen.</p> <p>11. Die Natur.</p> <p>12. Bäume und so weiter.</p> <p>13. Einen netten blauen Himmel.</p> <p>14. Blühende Blumen.</p> <p>15. Sagen Sie ...</p> <p>16. ehrlich ...</p> <p>17. fangen Sie an,</p> <p>18. mich zu lieben?</p> <p>19. Ich glaube,</p> <p>20. Ihre Frau tut das.</p> <p>21. Sie fängt damit an.</p> <p>22. Sie fängt an,</p> <p>23. sich in mich zu verlieben.</p> <p>24. Drauf und dran ...</p> <p>25. das zu tun.</p> <p>26. Das Dumme ist,</p> <p>27. ich habe Rivalen,</p> <p>28. weil jeder hier sich in Ihre Frau verliebt hat.</p> <p>29. Es sind ihre Augen,</p> <p>30. die sie bezaubern.</p> <p>31. Sie sagen,</p> <p>32. ihre Seele scheine durch sie durch¹³⁶.</p> <p>33. Wie heißt sie doch gleich?</p> <p>34. Gila ...</p> <p>35. oder so ähnlich?</p> <p>36. Wer möchten Sie lieber sein?</p> <p>37. Sie selbst oder ich?</p> <p>38. Wenn ich Sie wäre,</p> <p>39. würde ich es vorziehen,</p> <p>40. ich zu sein.</p>

Pinter Original (Pinter, 1998)	Ledig-Rowohlt (Pinter, 1988)
<p>32. The trouble about you, 33. although I grant your merits, 34. is that you're on a losing wicket, 35. while I can't put a foot wrong. 36. Do you take my point? 37. Ah God, 38. let me confess, 39. let me make a confession to you. 40. I have never been more moved, 41. in the whole of my life, 42. as when – 43. only the other day, 44. last Friday, 45. I believe – 46. the man who runs this country announced to the country: 47. We are all patriots, 48. we are as one, 49. we all share a common heritage. 50. Except you, 51. apparently. 52. I feel a link, 53. you see, 54. a bond. 55. I share a commonwealth of interest. 56. I am not alone. 57. I am not alone!</p>	<p>41. Das Ärgerliche an Ihnen, 42. obwohl ich Ihnen einiges zugute halte, 43. ist, 44. daß Sie auf der Verliererseite stehen, 45. während ich keinen falschen Schritt tun kann. 46. Verstehen Sie, 47. was ich damit meine? 48. Ach Gott, 49. lassen Sie mich Ihnen bekennen, 50. lassen Sie mich Ihnen ein Geständnis machen. 51. Noch nie in meinem ganzen Leben hat mich etwas mehr bewegt als – 52. erst kürzlich, 53. letzten Freitag, 54. glaube ich – 55. als der Mann, 56. der dieses Land regiert, 57. dem Lande verkündete: 58. Wir sind alle Patrioten. 59. Wir sind alle gleichen Tradition geprägt. 60. Sie offenbar ausgenommen. 61. Ich fühle die Verbundenheit, 62. die Zugehörigkeit. 63. Ich habe teil an den unterschiedlichsten Interessen. 64. Ich bin nicht allein. 65. Ich bin nicht allein.</p>

In the source text there are 57 sections separated by punctuation in the form of either a comma, full-stop, question mark, exclamation mark, hyphen or pause (...). These punctuations assist the actor in the intonation, pitch and delivery of each line, and are deliberately included by Pinter as a key to realizing his understanding of the character and the moment. However, as a result of German punctuation rules, the translation

sometimes combines or separates the sections of the source text which results in seven lost ‘sub-clausal separations’ and thirteen additional extra sections.¹³⁹

Assuming that the German performer will also use punctuation to guide their interpretation in a similar way to the English actor, some of the phrases and sentences in Nicolas’s speech would have different emphasis in the target text. For example, in the phrase “I do love other things, apart from death” the central themes of the play are echoed strongly – the attempted destruction of love and the accepted inevitability of death. As such, it is important that the actor recognizes the significance of this phrase and can convey the emphasis of the two themes standing in opposition to one another. Pinter has used a type of ‘question and answer’ phrasing here, which has been defined by the central comma. As a result, ‘love’ and ‘death’ challenge each other with the latter gaining the upper hand because of its emphatic placement at the end of the sentence. In the German translation, however, this comparison is lost in the lengthier phrase “außer dem Tod liebe ich auch noch andere Sachen”, and the accentuation is found in the less important word ‘Sachen’ (things). Again, a series of grammatical and syntactical points begins to affect the overall interpretation of the translated text.

Furthermore, other examples, where punctuation should be considered, have been pinpointed by Batty who describes how, in *Old Times*, Deeley’s italicized response “*What?*” emphasizes his exasperation at Anna’s rejection of the past (Batty, 2001, p.64). However, this is not italicized in the German (Pinter, *Alte Zeiten*. Translated by Renate and Martin Esslin, n.d. [c.1971], p.16). Similarly, in *Betrayal*, Pinter expresses Robert’s unhappiness at discovering his wife’s affair has lasted five years, by using the italicized exclamations: “*Sorry?*” and “*Five years?*” (Batty, 2001, p.75). However, in the translation provided by the *Verlag* for performance purposes, these italics have been replaced by double spacing of the letters: ‘L e i d?’ and ‘F ü n f J a h r e?’, presumably to distinguish them from stage directions (Pinter, *Betrogen*. Translated by Ledig-Rowohlt, n.d. [c. 1978], pp.39-40). Moreover, up until 2005, when the current version was published with the appropriate italics, the translation available in German bookshops used a font so condensed that the emphasis could easily be missed by the

¹³⁹ These figures exclude the two extra lines in the translation – marked 31 and 32.

reader/interpreter (Pinter, 2001, pp 210-11). Given that an actor will probably use the playwright’s deliberate punctuation as a guide to interpretation (for instance, a change to italics may imply a change in tone), the German performer is clearly at a disadvantage if these emphases are not correctly transferred into the translation.

5.5.4 Layout of script

“[...] even in written translation, it makes a difference whether the translator is trusted with the layout of the final product, or this is left to others”
(Gottlieb, 2003, p.177)

Finally for this section, it is important to recognize how the layout of the script can affect the potential interpretation and, as Gottlieb rightly implies, the responsibility for this decision must rest with someone who acknowledges its significance. Just as a poet may break up or highlight phrases in his verse by starting a new line, a playwright may choose to format the script in a particular way to emphasize particular words, phrases or rhythms. This is particularly true of Pinter but only recent translations have realized its importance. In the following example from Pinter’s *The Hothouse*, the layout, like the punctuation and pauses help to emphasize the character’s nervous disposition.

Original (Pinter, 1996a)	Ledig-Rowohlt (Pinter, n.d. [c.1980])
<p>p.253 GIBBS: You are a member of this establishment? LAMB: Of course. <i>Silence.</i> <i>(Looking up.)</i> Mmnn? Any more questions? I’m quite ready for another question. I’m quite ready. I’m rather enjoying this, you know. Oh, by the way, what was that extraordinary sound? It gave me quite a start, I must admit.</p>	<p>p.38 GIBBS: Sind Sie denn Angehöriger dieses Instituts? LAMB: Natürlich. <i>Schweigen. Sieht nach oben</i> Hm? Hmm? Weitere Fragen? Ich beantworte sie gern. Ich bin durchaus bereit dazu. Wissen Sie, mir macht das Spaß. Oh, übrigens, was war das für ein seltsamer Ton? Er hat mich richtig aufgeschreckt, muß ich zugeben. Alles in Ordnung da oben? Die Fragestunde ist noch nicht zu Ende, was?</p>

Original (Pinter, 1996a)	Ledig-Rowohlt (Pinter, n.d. [c.1980])
Are you all right up there? You haven't finished your questions, have you? I'm ready whenever you are. <i>Silence</i>	Ich stehe Ihnen nach wie vor zur Verfügung. <i>Schweigen.</i>

A good actor of this monologue will recognize the layout of the English text and liken it to the format of a poem, or to the verse in Shakespeare. As a result, each phrase can be expressed as a single unit with slight pauses in between, and, as such, the words in each phrase acquire a more defined emphasis. Indeed, Lamb's poetic way of speaking makes his torture all the more tragic(omic) for the audience, and this is accentuated by the layout of the speech. Moreover, as a consequence, the actor's interpretation of the rhythms is affected, and their approach to their character alters accordingly.

However, unfortunately, Ledig-Rowohlt's version of *Das Treibhaus* has not defined each phrase using the same poetic structure or organized fashion as the source text. Therefore, in contrast to his English counterpart, the German actor would read his version as a form of prose, where the phrases flow together using a more natural speech pattern. As a result, the sense of nervousness implied by the context, might be conveyed with more panicked verbosity in a German performance, and the audience may not grasp the paradox of the speech given the terror of the situation.

Similarly, there are also German translations of Pinter's works which do not structure the stage directions in the same way as the original, and as with punctuation and word order, this can influence the poetic nature of the interpretation. The following example from the opening page of Pinter's first play *The Room* (followed directly by its translation by Willy H. Thiem - *Das Zimmer*), illustrates the organization of the stage directions, the speeches and the punctuation from the moment that the first character begins to speak:

ROSE. Here you are. This'll keep the cold out.

She places bacon and eggs on a plate, turns off the gas and takes the plate to the table.

It's very cold out, I can tell you. It's murder.

She returns to the stove and pours water from the kettle into the teapot, turns off the gas and brings the teapot to the table, pours salt and sauce on the plate and cuts two slices of bread. BERT begins to eat.

That's right. You eat that. You'll need it. You can feel it in here. Still, the room keeps warm. It's better than the basement, anyway.

She butters the bread.

I don't know how they live down there. It's asking for trouble. Go on. Eat it up. It'll do you good.

She goes to the sink, wipes a cup and saucer and brings them to the table.

If you want to go out you might as well have something inside you. Because you'll feel it when you get out.

She pours milk into the cup.

Just now I looked out of the window. It was enough for me. There wasn't a soul about. Can you hear the wind?

(Pinter, 1996a, p.85)

ROSE: So, hier. Das ist gut gegen die Kälte. *Sie tut Speck und Eier auf einen Teller, dreht das Gas ab und bringt den Teller zum Tisch.* Ich sag dir, es ist furchtbar kalt draußen. Zum Sterben. *Sie geht zum Herd zurück und gießt das Wasser vom Kessel in die Teekanne, dreht das Gas ab und bringt die Teekanne zum Tisch herüber. Sie schüttet Salz und H. P.-Soße aus einer Flasche auf den Teller und schneidet zwei Scheiben Brot ab.*

Bert fängt an zu essen.

So ist's recht. Iß das mal. Das wird dir guttun. Sogar hier drinnen kann man's spüren. Immerhin ist das Zimmer warm. Besser als in der Kellerwohnung. *Sie streicht Butter auf das Brot.* Ich weiß nicht, wie die es da unten aushalten. Das kann nicht gutgehen. So, iß nur alles auf. Es wird dir guttun. *Sie geht zum Ausguß, wischt eine Tasse und Untertasse ab und bringt sie zum Tisch zurück.* Wenn du rausgehst, ist es besser, wenn du etwas im Magen hast. Du wirst es erst richtig spüren, wenn du rausgehst. *Sie gießt Milch in die Tasse.* Ich hab eben aus dem Fenster geguckt. Das hat mir genügt. Keine Menschenseele zu sehen. Hörst du den Wind?

(Pinter, *Das Zimmer*. Translated by Thiem, 1969a, p.99)

Although, as Gottlieb indicates, it is unclear who decides the layout of the script, it can be assumed that, in the same way as the playwright approves the original, the translator has a say in the structure of his translation. As such, it is important for him to recognize that the performer will take this layout into consideration when interpreting the scene. However, the two excerpts used here would produce subtly different performances with regard to the rhythm and poetry of the piece. As with the previous example from *The Hothouse*, the structure of the speech is more defined in the English version, as the placing of the stage directions, and later the pauses, on a new line, emphasizes the rhythmical nature of their inclusion. However, in Thiem's version, the individual speeches and the stage directions run into each other with a fluidity that may encourage the actor to put more pace into his interpretation, and, as a result, the poetic framework is not implied for the German actor. Therefore, the rhythm of the piece is considerably affected, which, in turn, influences the potential character interpretation, even suggesting that Rose is slightly out of control. Thankfully, the more recent translations from Walter have taken the original layout into account. However, less modern translations still remain in the majority and, therefore, this current problem still needs to be addressed for the foreign interpreter, either by correcting the structure and republishing the work (a costly and, therefore, unrealistic solution) or by providing the original text alongside the translation with a note highlighting the potential functions of the layout.

5.6 *Conclusion of Chapter*

[...] since any poem's effect depends, by nature, on the preservation of its verbal uniqueness, on the degree of its resistance to a reducible meaning, then you can't have the *poem* in any other words than those of the original. [...] Which is not to say that one can't have a poem, another poem, which attempts to carry across - through a figuring-forth of images, rhetorical levels, schematic, and associative uses of sound - something *like* that original effect. In that sense translation becomes a kind of metaphor for the original, and, as such, it opens

itself to the same aesthetic criteria, the same independent evaluation, that any original poem would.

(Santos, *The American Poetry Review*, [website], 2000)

Although Santos is discussing the translation of 'pure' poetry, his theory is equally applicable to theatrical work. Indeed, when looking at the examples given in this chapter, it is clear that, although Pinter's work appears at first glance to use simple English, the poetic aspect of his plays creates the most difficult hurdle for the translator because it incorporates most of the issues of translation discussed in this thesis.

Of course, given Pinter's many poems, which also have a dramatic quality, the translator might first refer to these works for some insight into the rhythms and tones of the writing and how they relate to the themes and characters in his plays.¹⁴⁰ However, even such background research cannot reduce the number of intricacies in this complex part of the translation process.

Firstly, barriers to literalization occur because it is often the case that many aspects of Pinter's poetry have no alternatives in German and the natural grammar of the source text is radically different to the target language. Secondly, if the translator chooses to foreignize his version and maintain the original culture through its rhythms and tone by way of transference, he must recognize that such unfamiliar speech patterns may receive unnecessary attention in the production. As such, there is a danger that the audience will place too much significance on the meaning of the words, and not distinguish the speech for the atmosphere it creates through its rhythms. Thirdly, some elements of Pinter's writing are seen as unstylistic by German translators (i.e. they believe such aspects will not succeed on the target stage) and, as such, fail to recreate them in the translation. Given the significance of style over content in much of Pinter's work, such omissions in the translation remove potentially important interpretations in the subsequent productions.

¹⁴⁰ e.g. *A view of the party* for *The Birthday Party* (see also Fischer, 1979, pp.484-497), and *Kullus* for *The Basement* and *The Caretaker* indicate the effects of rhythm on the themes of dominance and subservience. (Also see Zimmermann in Fehse and Platz, 1975, p.51).

Indeed, the director is usually unaware that the translation he is using often fails to capture similar poetic qualities to the original. As such, he often works through the whole production completely unaware that his performance will unavoidably be an interpretation of a different source.¹⁴¹ Generally speaking, if the translator has taken a literal approach to those elements of the original which are included purely for their poetic dimension, the director, in comparison to his English counterparts, is left to work with a rather bland script which, at times, may even appear to be Absurd in nature. In contrast, if the translator considered the poetry to be of primary importance in the script, he will ordinarily use naturalization to try to communicate a similar style of writing to the director and his actors. However, such false or overly Germanic representations of Pinter's original poetry will inevitably alter the overall tone of the piece or will tempt the director into making alterations to the script which inevitably affect the overall interpretation of the play in production.

Therefore, given this plethora of issues, the translator must be aware that his translation will unavoidably contain failings, alterations and omissions, and that the only solution to this problem of an incomplete script is to advise his readers, and the directors of his version, of these weaknesses and to provide them with alternatives. Moreover, there are occasions when the earlier translations, which have become 'obsolete' to the publishers, contain alternatives to the official version which may also be of use to the director and actors in their interpretation. Given that many directors and actors are unaware of previous translations, these former versions may assist the interpreters in shedding more light on a character or situation during the rehearsal period. Although annotations and alternatives cannot replace lost style in the translated text, the explanations it could provide would allow the director and his performers to experiment with the script in the rehearsal space and, in so doing, attempt to communicate a similar atmosphere to that which might be interpreted from the original text – that is, as Santos implies, to create "another" play which conveys "something *like* that original effect". As such, many of the unavoidable omissions and alterations made by the translator could be readdressed through the performance. Indeed, although Robert Frost famously claimed that poetry is

¹⁴¹ It is important to reaffirm here that different dramatic interpretations should be welcomed. However, it is equally essential to clarify that different translations create different sources for these interpreters and very often this is a significant part of the reason for these theatrical variations.

what gets lost in translation, in the theatre, the director and his ensemble may be able to use the semiotic elements of performance to reproduce the poetic quality of the original, but only if they are made aware of the inadequacies of the language.

Part I Conclusion

Despite Pinter's popularity and the admiration his work receives, his plays are still susceptible to significant misrepresentation and misunderstanding in Germany. Moreover, it appears that attempts to improve this situation have been minimal and, in view of his position as a Nobel laureate, only small measures have been undertaken to address the issues of misguided categorization and weak or incorrect translation. Although, in some respects, this situation does not always appear to have had a negative effect on his status on the German stage, it is still my contention that the *Intendanten*, directors, dramaturgs, designers and actors of his plays, as well as their audiences, are entitled to a more thorough account of his work and writing style than is currently on offer by way of the existing translations.

However, as with the process of interpreting a Pinter play into a theatrical performance in its native language, there are many levels to translating his work for the foreign stage. Therefore, by combining these activities, a highly complex venture is created which requires detailed analysis by those involved in its execution. Indeed, aspects of English society, culture, history and language all influence the interpretation, but because the German translator is often forced to sacrifice aspects of the original text to convey the most appropriate alternative in his version, many specifics of these significant elements in Pinter's work never reach the audiences of Germany. Moreover, theatre translation is still a reasonably new subject area, and, as a result of its relative infancy in comparison to other forms of translation, there is still little consistency in the way Pinter's plays are translated into German. Although difference should be welcomed if it helps to improve the quality of the translations overall, it is important to accept that because an English interpreter of Pinter's plays reads a text exclusively written by the original playwright, greater similitude should also be afforded the German interpreter.

Therefore, as these first chapters have shown, there is a great need for further details to be included in the translated performance text provided for the German interpreter. Indeed, without additional information the German productions of Pinter's work are in

danger of becoming individual cases of Chinese Whispers rather than inspired interpretations based on a reading of the original work. As such, my suggestion for the provision of annotated dramaturgical notes and a forum-style CD folder, is a workable solution to many of the problems discussed in the thesis so far. Moreover, the following chapters show how such annotations could easily be accepted in actual rehearsal situations, and, therefore, assist in the final productions without infringing on the work of the translators or the creativity of the theatre ensembles.

Part II

Pinter translation in German production

II.a Introduction

[T]he study of drama translation should not only include the written text with all the features that make it performable but also individual performances in which the text will have acquired its total experience.

(Mateo, 1995, p.24)

Having identified the general issues of translating Pinter's work for the German stage, it is now important to focus on the specifics of such translations in performance. As such, this second part of the thesis examines how directors and their ensembles choose to approach their production and determines whether their methods have any connection to those of the translator.

In order to achieve a thorough investigation of the process of producing a German translation of a Pinter play I first assessed the changing status of his work in Germany. To do this I composed a summary of the literature written on Pinter by German authors, and created a context for his work by researching literature on post-war German theatre (both of which now form the basis of the first chapter of this thesis). I then compiled a list of all the major productions of his works since his first German première in 1959, and, where possible, analysed and compared the reviews and articles written about the performances. With this information (see Appendix 1 and throughout the thesis) I was able to establish how Pinter's popularity has altered over the past four-and-a-half

decades, and compare the approaches of different theatres, directors and actors to his work. In turn, this information provided me with a firm context for researching current productions, which was a vital aspect in analysing the theatrical successes and failures of translations of his work.¹⁴²

By maintaining contact with the German publishers of Pinter's work, and constantly checking theatre websites as well as the 'calendar' on the Harold Pinter website, I was able to monitor when productions were scheduled. As a result, I contacted the dramaturg of each relevant theatre and sought approval for taking notes on the final interpretation and audience response at one or more performances for the purposes of comparison. However, my primary reason for communicating directly with a member of the production team was to request permission to attend rehearsals. Indeed, my key aim, during these rehearsals, was to determine how the ensemble approached the cultural hurdles of the interpretation process, and to test whether members of the production team would ask me, as an English speaker, to clarify any of these issues in the original text or the translation. Furthermore, having established a working relationship with the theatre, I was able to maintain a dialogue with the dramaturg, director and actors, which proved invaluable to my research on both the interpretative and production processes. Finally, on attending the performances, I personally distributed questionnaires, which I had compiled, at the beginning of each performance, describing the work I was undertaking and how their opinion would help my research.¹⁴³ Unfortunately, it was impossible to achieve a significant statistical sample in this way, since the audience were not obliged to complete all or any of the questions and I would have required higher returns. Moreover, although some theatres, who found the feedback both enlightening and useful, continued the process of distribution beyond my own visits, it was not always possible to hand out the questionnaires over several nights of the production run. However, along with some later remarks which were sent directly to me via email, the collection of responses I gathered throughout the research was extremely helpful in establishing the response of a selection of audience members. In general, the feedback in these questionnaires not only provided me with an overview of the average

¹⁴² Although my initial intention was to examine all of Pinter's plays in this way, this was made impossible given the limited productions available during the time of my research.

¹⁴³ See appendix 10.2 for an example of the questionnaire.

age and theatrical preferences of the audience, but also their reasons for attending the production. Most importantly, though, were the individual opinions of the theatre-going public which were a key factor in my analysis of the current audience reception of Harold Pinter's work in the west of Germany.

Following this research, it appears that there are two distinct approaches to their production. In some cases the German producer of a script will aim to maintain the original spirit of the work by accepting and working with the foreign quality of the translation, and, for the purposes of this thesis, this technique will be known as 'confronting' Pinter. In contrast, others will find themselves under pressure to create an innovative performance which revises the work of this living classic playwright. As this can often lead to a free adaptation and manipulation of many aspects of the writing, this will be termed 'transforming' Pinter. As such, the following two chapters will concentrate separately on these contrasting methods. In "Confronting Pinter", case studies will be used as examples to explore whether attempts to rediscover the impact of Pinter's original play in a foreign context actually represents a so-called 'faithful' reproduction of the text. In contrast, "Transforming Pinter" will discuss case studies which exemplify how many German interpreters (i.e. theatre managers, directors, dramaturgs, designers and actors) have used features of Pinter's writing style to rework his plays in the hope that their interpretation will better reach the target audience.

The following case studies will be used within both chapters:

<i>Der Hausmeister</i>	
Venue:	Theater im Depot, Stuttgart
Date of Première:	9 June 2001
Director:	Erich Sidler
Dramaturg:	Jürgen Popig
Designer:	Dirk Becker
Lead roles:	Mick – Sebastian Feicht, Aston – Andreas Lichtenberger, Davies – Peter Loth
Translation used:	Michael Walter (DE) and Thiem combination

<i>Der Hausmeister</i>	
Venue:	Kammerspiele, Bochum
Date of Première:	14 June 2003
Director:	Wilfried Minks
Dramaturg:	Klaus Mißbach
Designer:	Wilfried Minks
Lead roles:	Mick – Martin Horn, Aston – Martin Rentzsch, Davies – Fritz Schediwy
Translation used:	Michael Walter
<i>Der Hausmeister</i>	
Venue:	Landestheater-Schwaben, Memmingen
Date of Première:	13 November 2004
Director:	Michael Seewald.
Dramaturg:	n/a
Designer:	Britta Lammers
Lead roles:	Mick – Wolfgang Haas, Aston – Jochen Ganser, Davies – Peter Höschler
Translation used:	Michael Walter
<i>Der stumme Diener</i>	
Venue:	Theater unter Tage, Bochum
Date of Première:	7 April 2002
Director:	Jürgen Kruse
Dramaturg:	Martin Fendrich
Designer:	Thorsten Klein (Costume: Su Bühler)
Lead roles:	Ben – Patrick Heyn, Gus – Johann von Bülow
Translation used:	Willy H. Thiem
<i>Der stumme Diener</i>	
Venue:	Schlosstheater, Celle
Date of Première:	31 January 2003
Director:	Michael Kokoschka
Dramaturg:	Volker Bracher
Designer:	Birgit Bott
Lead roles:	Ben – Christian Melchert, Gus – Thomas Wenzel
Translation used:	Willy H. Thiem
<i>Der stumme Diener</i>	
Venue:	Podium, Pforzheim
Date of Première:	5 April 2003
Director:	Jan Friso Meyer
Dramaturg:	n/a
Designer:	Claus Stump
Lead roles:	Ben – Frank Rebel, Gus – Peter Tabatt
Translation used:	Willy H. Thiem

<i>Der Liebhaber</i>	
Venue:	Torturmtheater, Sommerhausen
Date of Première:	26 September 2002
Director:	Eos Schopohl
Dramaturg:	n/a
Designer:	Angelika and Veit Relin
Lead roles:	Richard – Hubert Bail, Sarah – Silvia Mayrhofer
Translation used:	Willy H. Thiem – reworked edition
<i>Der Liebhaber</i>	
Venue:	Ullman Einrichtungshaus, part of Oldenburg's Kultursommerfest
Date of Première:	3 July 2003
Director:	Carlos Trafic
Dramaturg:	n/a
Designer:	n/a
Lead roles:	Richard – Uwe Bergeest, Sarah – Åza Thelandersson, Milchmann – Eugen Chapus
Translation used:	Willy H. Thiem
<i>Die Geburtstagsfeier</i>	
Venue:	kommunales kontakt teater, Stuttgart
Date of Première:	18 October 2002
Director:	Jürgen M. Brandtner
Dramaturg:	Jürgen M. Brandtner
Designer:	Klaus-Peter Kliem
Lead roles:	Petey – Klaus-Peter Kliem, Meg – Nane Okekunle, Stanley – Helmut Wörther, Lulu – Barbara Galinski, Goldberg – Dietmar Ilg, McCann – Peter Rautenberg
Translation used:	Willy H. Thiem and Michael Walter combination

These nine productions were chosen to provide the reader with a broad range of examples, which, with the exception of *The Birthday Party*, are each contrasted with another recent production of the same play. The selection covers a wide geographic spread including very small towns and large cities and their respective audiences, a variety of large and small venues, both established repertory companies and temporary ensembles, and a combination of professional and semi-professional performances. Furthermore, it allows comparisons between short and long production runs, and the successes and failures of a diverse group of directors.

II.b Directing and performing Pinter in Germany

It is vital to recognize that the strength and beauty of theatre lies in its ability to operate on many semiotic levels, and that all interpretations should be welcomed. However, it must also be remembered that although some adaptations successfully 'transform' the original text, they will generally adhere to the fundamentals of the official translated script, unless they are claiming their production is a 'reworking' of the original. Similarly, a more pedestrian production, which 'confronts' the text, will not lack an element of the director's personal interpretation.

As mentioned in Chapter One, the role of the director is highly regarded in Germany, partly due to the "tremendous diversity" of directing styles which still exist (Patterson, 1976, p.10). Moreover, in comparison with the English stage, German theatres are heavily subsidized by the government, and the majority run a rolling programme with an in-house repertory company. The distribution of these subsidies is relatively fair, and, as such, helps to avoid the unjust creation of a "theatre capital" (ibid., p.8) such as the scene in London. As a result of this equality, smaller theatres, outside the main cities of Berlin, Munich, Hamburg and Cologne, can also afford the chance to produce successfully innovative productions directed by highly regarded "so-called travelling director[s]" (Canaris in Hayman, 1975, p.252). However, such national competition has also brought about a "great premium placed on originality" (Patterson, 1976, p.10), and, in turn, placed a burden on the director to develop a 'personal vision' through the production of innovative performances which in some way revise the original work to make a contemporary statement.

Therefore, as this chapter will show, confronting the text is not always a valid option, because of the pressure on the German director "to prove that he is worth his price, that he is different from other directors, that he will bring success to the theatre which has bought him" (Canaris in Hayman, 1975, pp.252-3). Indeed, as Canaris astutely notes, the "other chief participants in a theatrical occasion - the author and actor - generally become subordinated to the director's stylistic whim" and, as a result, such 'demonstrations' can often cause "highly subjective" (ibid., p.247) interpretations.

Furthermore, since already established authors often secure public interest, producers and directors are inclined to opt for 'classic' plays which can be interpreted from various new perspectives. As Pinter has been linked to 'classic' writing, as well as several other, sometimes contradictory categorizations, his plays can provide theatres and directors in Germany with the sort of theatrical material that suits an innovative approach to the original text. Therefore, some directors, regardless of the potential misreadings of Pinter's style, attempt an adaptation in the hope that it will compete with any other simultaneous production of the play in Germany, and please their expectant and demanding modern target audience.

Given that many of the translations of his works are still rather dated, this part of the thesis will highlight the unavoidable bias in the early German versions of Pinter's works which can mislead the interpreter and sometimes result in misinterpretations. Moreover, it will further demonstrate why annotated translations could help to ensure all interpreters in Germany understand the original before they choose to confront, transform or deconstruct the original spirit of the work.

6 - Chapter Six

Confronting Pinter

6.1 *The essence of confronting a text*

By ‘confronting’ a text, interpreters seek to maintain the original spirit of the play by accepting its foreign qualities. In some cases this can mean that the director will accept a literal translation and try to produce it completely verbatim which, as discussed in earlier chapters, can easily lead to misreadings, misunderstandings and altered meaning in the resulting production.

Thankfully, however, ‘confronting’ the text does not always mean that, regardless of their own personal interpretation, the directors, actors and designers adhere rigidly to the script, or, indeed, to critical consensus about the meaning and style. Instead, this type of approach to the text often attempts to explain the differences between the source and target cultures in such a way that the audience can accept and appreciate the play as strange yet still recognizable. Indeed, some recent German productions of Pinter’s work have succeeded in this regard by attempting to understand and convey that which lies beyond the written word. However, in contrast, several have failed by trying to remain too committed to a poor quality translation. This section will discuss both of these forms of confrontation, particularly in the light of the interpreters’ decision to approach the foreign references in their interpretation.

6.2 *Reproducing the ‘foreign’*

Die Bühnenübersetzung stellt immer – die Bühnenbearbeitung in der Regel – einen Versuch dar, zwischen der fremdkulturellen Welt, aus der der Text stammt und die auf der Bühne darzustellen ist, und der

eigenkulturellen Welt der Leser oder Zuschauer einen Kompromiß auszuhandeln.

(Kohlmayer, 1996, p.387)

Following Kohlmayer's assertion, it is clear that a translator must decide whether to literalize, naturalize, acculturate or foreignize the foreign text, and, as far as possible, maintain that decision throughout their interpretation to ensure continuity. Similarly, although some of the choice has already been made by the translator, the interpreter must also consider his approach to the cultural elements of the play. Usually, those directors, designers and actors who have chosen to 'confront' the script will choose either to acculturate or foreignize the majority of their version, as these apparently dissimilar methods both promote the original style of the writing. Indeed, with regard to recent productions of Pinter's plays in Germany, many prove how the practice of 'confrontation' rarely adheres to one approach alone, often combining the two alongside literalizations and naturalizations where necessary. However, although such combinations may succeed in conveying the spirit of the source text to the target audience, the world on the stage can become confused and confusing to the viewer as a result.

6.2.1 Specifics of tone

In Pforzheim's production of *Der stumme Diener*, alongside a strict observation of all stage directions, including the specifics of the pause and silence and the maintenance of real time, realism and attention to detail were of central importance to the director and his performers. During the rehearsals, all members of the company were keen to ensure that the script was spoken exactly as the translation was written. For example, despite the natural inclination to say *hochschicken*, when sending items up in the dumb waiter, the actors corrected themselves, retaining the original *raufschicken* from Thiem's translation (Pinter, *Der stumme Diener*, 1969a, p.86). Also, Frank Rebel (Ben) concluded that although *Kehhh!* (ibid., p.73) as a translation for "Kaw!" (Pinter, 1996a, p.113), was not a natural German expression, it was preferable to the alternatives *Bohhh!* or *Ohhh!* which he felt would convey too strong an element of stupidity.

Therefore, as a result of deliberating the alternative naturalizations, he decided that despite its odd tone, *Kehhh!* could be used as a phrase peculiar to his character. Finally, a lengthy discussion developed among the ensemble regarding Thiem’s translation for the word “pong” (Pinter, 1996a, p.120):

Pinter Original (Pinter, 1996a)	Thiem (Pinter, 1969a)
<p>p.120</p> <p>GUS: [...] I thought these sheets didn't look too bright. I thought they ponged a bit. [...]</p> <p>BEN: How do you know they weren't clean? You've spent the whole day in them, haven't you?</p> <p>GUS: What, you mean it might be my pong? (<i>He sniffs sheets.</i>) Yes (<i>He sits slowly on bed.</i>) It could be my pong, I suppose, It's difficult to tell. I don't really know what I pong like, that's the trouble.</p>	<p>p.78</p> <p>GUS: [...] Ich dachte, die Bettücher sind nicht ganz sauber. Ich merkte so 'n Aroma. [...]</p> <p>BEN: Woher weißt du, daß sie nicht frisch waren? Du hast doch den ganzen Tag drin gelegen?</p> <p>GUS: Du meinst, es ist mein eigener Mief? <i>Riecht an den Bettüchern.</i> Ja. <i>Setzt sich langsam auf das Bett.</i> Das könnte schon mein eigener Mief sein. Schwer zu sagen. Die Sache ist, ich weiß eigentlich gar nicht, wie ich rieche.</p>

This excerpt, is a perfect example of where, according to Esslin, Pinter’s “tone of voice, the emotional colour of the words, is often far more significant than their exact meanings by their dictionary definition” (Esslin in Ganz, 1972, p.38). Moreover, the comedy of the situation is not only enhanced by the use of the comic sounding word “pong”, but also in its repetition, and, therefore, in this regard, the Thiem translation loses some of the comic impact, because “pong” is translated in three different ways: *Aroma*, *Mief* and *rieche*. Although the director (Jan Friso Meyer) insisted that *Aroma* had comic connotations of a heightened register, this tone reflected the complete opposite to the informality of the English. Indeed, Peter Tabatt (Gus) correctly observed that *Mief* was a more direct naturalization, and, although he had not consulted the English text, recognized that this term was more appropriate given the tenor and rhythm of the speech. However, despite this debate between director and actor, in the final performance the official translated text was retained. As a result and perhaps unsurprisingly, the audience only briefly responded with laughter to the word *Mief*, and although the comedy of the word was understood, the humour of the constant repetition

was lost because of the translator's choice to hedge his bets with a variety of naturalizations.

6.2.2 Specifics of rhythm

While this production aspired to reproduce the effect of Pinter's original text, the rhythms of the German also affected the linguistic humour of the performance, as often the wordy translation failed to create the comic theatrical timing of the original. As discussed in Chapter Five, Pinter's language is succinct in comparison to German. As a result, when the original speeches are verbose in nature, the translation can become very laborious, and, in turn, this can affect the actor's interpretation of the moment. For example, Gus's line "Well, you couldn't cook much on three rings, not for a busy place like this" (Pinter, 1996a, p.135), became "Na, man kann auf drei Flammen doch nicht viel kochen, nicht genug für ein Lokal wie dieses, wo soviel zu tun ist" (Pinter, 1969a, p.88). Where the original version consists of 17 syllables within three sections divided by commas, the literal translation has 27 syllables within four sections. As a result, the comment becomes clumsy, and Ben's follow-up tagline "Darum ist die Bedienung so langsam" ("That's why the service is slow"), is lost to the long-winded construction of Gus's delivery. Again, both the actors and the audience in Pforzheim failed to recognize the comic value of this line, because the unrhythmic literalization chosen by the translator did not convey the humour of Gus's paranoia. Thankfully in this example, the lengthy translation was contained within one line only. However, as described in the next section, there are often cases in Pinter's plays where such loss of rhythm in the translation is considerably worsened by the playwright's frequent use of pauses.

6.2.2.1 *Pauses, pace and tempo*

There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. The speech we hear is an indication of that which we don't hear.
(Pinter, 1996a, p.xiii, my italics)

In Stuttgart, the director of *Der Hausmeister* (Erich Sidler) believed that, given the influence of the fast paced media world on current popular German theatre, the modern target audience would not appreciate a slow-moving production.¹⁴⁴ Therefore, as a result of several small cuts, a distinct increase in the tempo of the line delivery “ohne Punkt und Komma” (Graubner, *Stuttgarter Zeitung*, July 2001, *Kultur* section), and the removal of the interval, Sidler reduced the stage time to one and a half hours: “Wo sich frühere Schauspielergenerationen damit abgemüht haben, Pinters doppelbödig Dialoge schön langsam und pausenreich, also mustergültig doppelbödig zu zelebrieren, geht es bei Sidler, Stuttgart, zack-zack-zack” (Schleider, *Stuttgarter Zeitung*, 11 June 2001). In addition, Peter Loth (Davies) was determined not to portray his character in the same laborious fashion so popular with the majority of ‘old-school’ actors suitable for the part, who often over-emphasized both the verbosity of the speech and the pauses and silences in the name of a so-called ‘faithful’ Pinteresque interpretation.¹⁴⁵ Indeed, in this regard, he appeared to agree with Pinter’s own views expressed above and in the following comment:

Oh, no. These pauses and silences! I’ve been appalled. Occasionally when I’ve run into groups of actors, normally abroad, they say a silence is obviously longer than a pause. Right. O.K., so it is. They’ll say, this is a pause, so we’ll stop. And after the pause we’ll start again. I’m sure this happens all over the place and thank goodness I don’t know anything about it. From my point of view, these are not in any sense a formal kind of arrangement.

(Pinter, cit. Gussow, 1994, p.36)

Here Pinter expresses his dislike for the over-exaggeration of his pauses. Moreover, in the earlier quote in this section he implies that speech itself can suggest a silence which is disguised by verbosity. As such, Sidler’s decision to increase the tempo of *Der Hausmeister* by omitting many of the pauses, and Loth’s desire to emphasize Davies’s

¹⁴⁴ An example of such influences might be rapidly changing scenes in films, television and advertising.

¹⁴⁵ In this regard, Loth cited Otto Schenk who had been playing the part of Davies for many years, and who was about to start a new run of the production at the Theater in der Josefstadt in Vienna.

“incessant chatter and persiflage” (Hollis, 1970, p.79) helped to retain the original spirit of Pinter’s play through a naturalized modernization. For example, in the original, 177 pauses or silences are written in the stage directions, whereas in Stuttgart’s *Bühnenmanuskript* only 73 are included. However, although these omissions were in danger of reducing the tension of the original style, Loth’s choice, in the last scene of the play, to retain 15 of the 19 pauses of the original script, served to enhance the desperate uneasiness and anxiety felt by both characters in the final situation. Moreover, Loth’s portrayal of Davies’s uncontrolled verbal tidal waves, and Lichtenberger’s depiction of Aston’s habit of nervous interruptions, also helped to retain the comic element of the original, in a more recognizable form for the modern German audience. For example, at the point when Davies and Aston are tentatively discussing the caretaking job (Pinter, 1996b, pp.40-1) the two Stuttgart actors chose to talk over each other rather than use the stilted awkwardness of the original script loaded with “...”. Almansi and Henderson describe this moment as:

a kind of linguistic hide-and-seek [...] so they exchange a wary ‘no comment’ in the form of idle talk [...] neither will commit himself to meaning what he says, or saying what he means [...] words tend to return to their status as mere sounds.

(Almansi and Henderson, 1983, p.27)

Loth and Lichtenberger’s compressed interpretation of this ‘game’ successfully conveyed both characters’ insecurities by conveying their nervousness through a torrent of pointless verbal evasions similar to Billington’s description of Pinter’s “continual cross-talk, a continual talking about other things, rather than what is at the root of their relationship” (Billington, 1997, p.124). Moreover, the fast-moving rhythmical exchange between the two Stuttgart actors provided a comic element very similar to the original, to which the target audience positively responded with laughter.

The resulting production of uninterrupted cinematic “Szenen-Skizzen” (Sohns, *Untertürkheimer Zeitung*, 11 June 2001), was, therefore, both energetic and sensitive to the tone of the original. Moreover, Sidler’s approach of adapting the Walter translation

to suit his own interpretation succeeded in retaining both Pinter's "Wortschwallkomik" (Domes, *Schwäbisches Tagblatt*, 13 June 2001) while also reaching the contemporary media-influenced audience, despite the cultural differences in the languages and current theatrical trends.

6.2.3 Cultures and trends

As mentioned in Chapter Three, many difficulties occur in the transfer of Pinter's language and genre to the German stage, because of different linguistic and performative styles. Therefore, with admirable diligence, Volker Bracher, the dramaturg of the Celle interpretation of *Der stumme Diener*, carefully produced a booklet of information and material, including an overview of Harold Pinter's life, extracts from his work and Martin Esslin's *Das Theater des Absurden*, a character analysis (in English), including a description of Wilson, the 'Godot-like', invisible authority figure, a section from Tarantino's *Pulp Fiction*, and a selection of reviews of the Bochum production, which was running concurrently with Celle's. As such, this dramaturgical aid was intended to provide the director (Michael Kokoschka), and the performers, with cultural information about the overall context and style of the piece with which they could confront the spirit of the original and convey it convincingly to the target audience. However, unfortunately, in terms of the specifics of the language, its tempo, and the stage directions, the resulting performance tended to follow Thiem's translation literally, and it was noted by several audience members that, despite being in the German language, the production had an unavoidably English tone, because of its curt interactions, which did not suit the general German style of theatre. Moreover, as the literal version struggled to imply the comedy of the original through linguistic subtleties, it was predictable that the Celle company rarely responded to verbal humour. Indeed, as the dramaturg's booklet had correctly informed them that the play included many comic elements, they naturalized the humour of the piece by incorporating several physical 'gags'.

For example, while the original script requires the character of Gus to become increasingly more concerned about the situation as the play develops, Thomas Wenzel's

portrayal became more and more melodramatic. This began when he donned a chef's uniform to 'serve' the dumb waiter, and later became upset at the thought of the people upstairs enjoying hardboiled eggs (Pinter, 1996a, p.141), crying and using the chef's hat to blow his nose. Later still, when discussing the 'instructions' for the job, he retched loudly and frequently at the thought of having to kill a woman, and, by the time the last order for 'Scampi' arrived, he had suffered a complete nervous breakdown. Although Celle's overall interpretation was naturalistic, and, therefore, in keeping with Pinter's approach to his tragicomic genre, such Absurd elements seemed to have been introduced as a way to ensure the inclusion of comic moments, where the translated text itself had failed. Unfortunately, given the general tragedy of the context in this play, and the common difficulties of conveying tragicomedy on the modern German stage, this type of humour failed to make the play more attractive to the target audience, and the overall response in Celle remained quite reserved.

Indeed, although Kokoschka clearly felt, in terms of performance styles, that some naturalization was necessary to ensure his target audience understood the original spirit of the play, his attempt to retain some of the foreign references actually created an interpretation which was a confusion of foreignization and naturalization.

6.2.4 Product and place names

In *The Dumb Waiter*, several food products are mentioned which are instantly recognizable to an English audience, but when transferred to a German stage tend to lose their significance. For example, described as 'working class foods' in the Celle dramaturgical booklet, the biscuits, tea, crisps, chocolate and milk, contained in Gus's bag, are traditionally thought of as 'all-solving' comfort foods in England, which, in addition to their specific brand names ('McVitie and Price', 'Lyons Red Label', 'Smith's', 'Cadbury's' and 'Express Dairy'), subconsciously trigger feelings of security. However, in the Celle production, the English brand named products were restricted to those which they were able to source, and, although Thiem literally translated the last phrase as *Expreß-Molkerei* (Pinter, 1969a, p.89), the naturalization "Von der Kuh" ("From the cow") was thought to be more appropriate in this production. In this regard,

the Celle company was by no means alone in its careful consideration of the approach to these realia, as the Pforzheim company also used English products such as 'Typhoo' tea and a tabloid newspaper, to make the play look more authentic. Unfortunately, this apparent respect for the original text, also caused problems for the audience's interpretation.

For example, in comparing the simple value of these foods with the seemingly obscure Eccles cake, and the highly superior 'Macaroni Pastitsio' or 'Char Siu and Beansprouts', Pinter creates a moment of comic irony, which is not fully understood by the German interpreter of the script. This was evident in the rehearsals for Pforzheim's production of the play, where, although the performers clearly understood that the development from "bürgerliche Küche" to ever more exotic restaurant food added to the confusion and tension of the two characters, the real significance of the items in Gus's bag was questioned by the whole company. In order to understand Pinter's choice of foodstuffs better, German comparisons were found and discussed, and while Cadbury's was understood to be similar to the popular brand 'Ritter Sport' in Germany, a comprehension of 'Eccles cake' proved much harder to find.

At first, the company simply complained that "Ein Stück Bischofsbrot" (Pinter, 1969a, p.87) was an odd choice for the context, as this type of Austrian cake is practically unheard of in modern Germany. Therefore, in order to understand the reason for its inclusion, a recipe for Eccles cakes was found by the dramaturg, and a native speaker was consulted regarding the comparative relevance of the original and its translation. As a result, it was clarified that, although 'Eccles' may appear to have ecclesiastical overtones and would, therefore, explain Thiem's odd choice of 'religious' translation, it was most likely that Pinter decided upon such a cake for its distinct contrast with the taste and quality of the basic foodstuffs in Gus's bag. Indeed, if further hidden meaning did exist, Eccles, for an English audience, would either describe a rather unremarkable town in Greater Manchester, or a popular and silly Spike Milligan character from *The Goon Show*.

As a result of these clarifications, the translation was unanimously deemed inappropriate and stilted, and therefore, the company set about discussing an appropriate German alternative which would convey a similar meaning to the target audience as the original might have to the average British viewer. However, this caused further problems as, given the completely different traditions regarding cakes and baking in Germany in comparison with England, a substitute was difficult to find. Several proposals were made, including *Lebkuchen* (a sort of gingerbread traditionally eaten at Christmas), and even a tongue-in-cheek suggestion of a 'Big Mac', as a reference to *The Dumb Waiter* as forerunner of *Pulp Fiction*, but, finally, the suggestion which was used in production was *Baumkuchen*. This traditionally extravagant recipe was chosen because, like 'Eccles cake' in England, it stirred up memories of *Omas Küche*. However, as Dukore states: "the disparity between the demands for unusual food and Gus's inadequate substitutes provides a source comedy, but the sight of Gus emptying all he has in order to satisfy an unseen master, which he fails to do, undercuts the humor" (Dukore, 1976, pp.19-20). Therefore, given that, in contrast to the more humble English fare, *Baumkuchen* would be considered by a German audience as a gastronomically refined and considerably more unwieldy confection, in comparison with the more subtly tragicomic moment in the original text, this attempt at naturalization significantly altered the comedy in the Pforzheim production.

Interestingly, other recent productions of the same play, approached this dilemma differently from the Pforzheim company. For example, Kruse's adaptation completely omitted this reference, whereas the production in Celle retained Thiem's original translation. As a result, all versions failed to convey the subtle comic paradox of Gus's pathetic weakness for sweets and comfort foods, whilst being employed as a supposedly tough assassin.

The Pforzheim company were also keen to include all English references as written. However, this led to odd sounding pronunciations of 'Birmingham' and 'Tottenham Hotspurs', with each syllable articulated separately, and Gus, which sounded more like 'Gas'. As a result, the interpretation periodically changed from a literalized to a naturalized to a foreignized approach, thereby constantly transforming the world of the

stage and forcing the audience to change their perspective of the characters. Moreover, when the two characters discussed their location, Peter Tabatt (Gus) unwittingly brought the audience's attention to the foreignness of the play in the line "Das ist ja in Mittelengland" (Pinter, 1969a, p.78, my italics). By stressing 'England' as if it were a foreign country, Tabatt confused the audience, who, up to this point, had been led to believe that the characters were English. As Kohlmayer describes in his analysis of *Exkulturation* (Kohlmayer, 1996, p.388), literalizations such as these create a 'cultural no man's land', and, as a result, place the target audience unwittingly between two stage worlds. Moreover, theatrical signs such as these immediately depict the characters as foreign, and, therefore, the target viewer is subconsciously instructed to distance himself from the roles portrayed on the stage. Since much of Pinter's comedy comes from the viewer's self-recognition in the characters depicted on stage, some of the humour of the situation is lessened in a production which confronts these English references too literally. As such, Pinter's balanced use of comedy and tragedy is not conveyed, and his famous tragicomic style is then in danger of being misunderstood by the audience to be an untheatrical case of confused genres.

In contrast then, to this 'literal' approach, some companies have used alternative methods to confront the issue of names and their cultural connections. For example, in Mick's second lengthy speech in *The Caretaker*, the audience sees him threaten Davies by "dazzling him with a litany of London boroughs [...] trumping Davies's sole ace by showing that, however well this scrofulous old vagrant knows the London streets and suburbs, he himself knows them even better" (Billington, 1997, p.126):

You know, believe it or not, you've got a funny kind of resemblance to a bloke I once knew in Shoreditch. Actually he lived in Aldgate. I was staying with a cousin in Camden Town. This chap, he used to have a pitch in Finsbury Park, just by the bus depot. When I got to know him I found out he was brought up in Putney. That didn't make any difference to me. I know quite a few people who were born in Putney. Even if they weren't born in Putney they were born in Fulham. The only trouble was, he wasn't born in Putney, he was only brought up in Putney. It turned out he was born in the Caledonian

Road, just before you get to the Nag's Head. His old mum was still living at the Angel. All the buses passed right by the door. She could get a 38, 581, 30 or 38A, take her down the Essex Road to Dalston Junction in next to no time. Well, of course, if she got the 30 he'd take her up Upper Street way, round by Highbury Corner and down to St. Paul's Church, but she'd get to Dalston Junction just the same.
(Pinter, 1996b, p.30)

This excerpt contains 14 references to places in London, which, when transferred onto a foreign stage, become very cumbersome for the German actor to pronounce and convey to his audience. In Memmingen, Wolfgang Haas felt it necessary to take the emphasis away from the place names by portraying Mick's obsession with local geographical knowledge as another aspect of his psychotic character. As his harangue progressed, he became gradually more distressed, finally bursting into tears, and thereby intimating that he was nearing a mental breakdown. However, as with Gus's 'breakdown' in both the Bochum and Celle productions of *Der stumme Diener*, this form of acculturated interpretation produced more confusion than laughter from the respective target audiences, and brought unnecessary attention to the significance of another of Pinter's simple rhythmic lists.

In contrast, in Wilfried Minks's 2003 production of *Der Hausmeister* in Bochum, these place names were omitted in favour of more general and geographically unspecific references, such as "in der Nähe von hier" for 'Putney', and "gegenüber vom Busbahnhof" for 'Angel'. Clearly, in terms of the literal meaning of Mick's speech, a detailed knowledge of the place names is of little importance, and, therefore, this naturalized approach is acceptable. However, the eccentricity of their use becomes increasingly more threatening as the list bombards Davies into submission. Therefore, although Minks's omission provided the actor portraying Mick with a more fluent speech, it reduced his verbal ammunition and, as a result, lessened the threatening nature of his demeanour for the German audience.

Furthermore in this production, other English and British references were also naturalized, including Davies's comment on working in a café: "They want an Englishman to pour their tea" (Pinter, 1996b, p.25), which became "Sie suchen einen von hier....."; Mick's interrogatory question to Davies "Born and bred in the British Isles?" (ibid., p.31), which was simplified to "Hier geboren und aufgewachsen?", and Davies's attempt to conceal his identity by adding "Mac" to his surname (ibid., p.23), which was completely omitted. In these cases, naturalization improved the fluidity of the scenes and helped to safeguard the audience's belief in the world of the stage, but failed to convey the significance Davies appears to place on nationality.

In direct contrast, 'Sidcup' was retained in this production, presumably as a result of its thematic motif throughout the play. Indeed, as Billington indicates, "[t]o English ears, Sidcup has faintly comic overtones of suburban respectability" (Billington, 1997, p.122), and, as such, to an English audience, the irony behind Davies's dubious choice of sanctuary clearly highlights the dishonesty of his character. However, this 'typically English' subtext is unlikely to be clear to the average German theatre-goer and, as a result, this comic implication would be lost on the target stage. As such, the only alternative would be to naturalize the script by finding an appropriate German town which signifies a similar meaning for the target audience. In this regard, a possibility might be Augsburg, which, in Thomas Bernhard's *Die Macht der Gewohnheit*, is repeatedly mentioned by the main character Garibaldi, as an example of a "soulless" place which represents "not some promise of future redemption, but rather yet another stage in [his] dreary existence" (Patterson, 2005, p.156). However, given that the plethora of other irrelevant place names discourages the English audience from placing too much significance on the meaning of 'Sidcup', using such an alternative in this case would compel the interpreter to take the radical step of using naturalization throughout the play to maintain continuity.

Subsequently, with no real alternative, the translator and the theatre ensemble are obliged to retain all the placenames in the play. Unfortunately, as Adrian Brine suggests: "The more commonplace the reference in a play to national life, the more romantic and exotic that play seems abroad" (Brine, 1961, p.36), and, therefore, in the

case of the Bochum production, by retaining Sidcup and omitting the rest, Minks may have inadvertently persuaded his audience to over-emphasize the significance of this relatively trivial reference.

Indeed, confronting the spirit of Pinter's play by using Thiem's translation literally, does not always produce poor results in production, and although it is clear that recent interpreters have found it difficult to use the translated text in its pure form without some question about the original meaning, there are also examples where his translations have been seen as an advantage to retaining the original spirit of Pinter's work on the German stage.

6.3 *Using linguistic advantages of translation*

Several theatre companies which have recently produced a Pinter play, have succeeded in realizing the humour in Thiem's translations. For example, in both recent productions of *Der Liebhaber*, Sarah's innocent query "Bad traffic?" (Pinter, 1996b, p.150), which is almost literally translated by the line "Viel Verkehr?" (Pinter, *Der Liebhaber*. Translated by Thiem, 1967, p.54), was highlighted for its appropriate double meaning in German, which back-translates as "Much sex?". Similarly, in the Pforzheim production of *Der stumme Diener*, after the heated argument between Ben and Gus about the accuracy of the phrase "Light the kettle", Gus, on his return from lighting the stove in the kitchen, stated "It's going" (Pinter, 1996a, p.127). Although, in the original, this could also imply a slightly comical semantic dilemma, Thiem's translation heightens the humour by using the personal pronoun in "*Er brennt*" (Pinter, 1969a, p.82, my italics), directly following it with the reply "Wer?". As the previous argument over the original phrase strongly encourages the audience to visualize the meaning of the expression, Gus's claim that 'he' is burning, followed by Ben's 'Who?', immediately conjures up images of a person on fire. The response to this line was particularly successful in Pforzheim, where the two performers used appropriate comic timing to allow the audience to recognize the play on words. However, the most significant use of Thiem's translation as advantageous performance text, was demonstrated in Erich Sidler's 2001 production of *Der Hausmeister*, in Stuttgart's Theater im Depot.

According to Armin Friedl of the *Stuttgarter Nachrichten*, this interpretation was “ein Sprachexperiment der gegensätzlichen Charaktere” (Friedl, *Stuttgarter Nachrichten*, 11 June 2001). However, although this was officially the German première of a new translation by Michael Walter, this may not have been the exclusive reason for its linguistic success. In fact, Peter Loth (Davies), had learned the majority of his role from the published *durchgesehene Fassung* by Thiem, unaware that it was radically different from the newly written and official performance text. As a result, rather than forcing him to learn the new script, the director, and Loth’s co-performers, took advantage of the situation by attributing the more old-fashioned, stilted and “snobistisch” (Sohns, *Untertürkheimer Zeitung*, 11 June 2001) language of the Thiem script to Davies’s character, while Sebastian Feicht (Mick) and Andreas Lichtenberger (Aston) used the modern Walter version to highlight yet further the differences between the three characters’ registers: “Erich Sidler [...] zeigt, wie exakt sich über die Sprache Positionen menschlichen Seins ausmachen lassen und welche Möglichkeiten der Camouflage diesen innewohnen” (Friedl, *Stuttgarter Nachrichten*, 11 June 2001).

There were, of course, times when the Walter translation was significantly superior to the Thiem version. For example, given that Davies’s use of bad grammar generates “linguistic *tours de force*, as difficult and artificial as the sketch of the master skater who pretends to be a clown who pretends not to know how to skate” (Almansi and Henderson, 1983, p.36), it is important to replicate the colloquial alliteration in his line: “Every lousy blasted bit of all my bleeding belongings I left down there now” (Pinter, 1996b, p.34). However, Thiem’s version “Meinen ganzen verdammten Kram hab ich dagelassen” (Pinter, 2001, p.78), is far less artificial or convoluted than Walter’s “Jedes blöde verdammte Fitzelchen von meinen verfluchten Sachen hab ich jetzt dagelassen” (Pinter, *Der Hausmeister*, 2005, p.127). As such, the latter translation would have been more appropriate in conveying the character of the old man and confronting the spirit of the original.

However, more importantly, the Thiem translation provided the Stuttgart company with a significant implication not given in the Walter script. The most marked linguistic

difference between these two translations is the use of the pronouns of address *Sie* and *du*. Whereas the Thiem version used both pronouns, the Walter translation notably uses *du* for all three characters. As a result, the combination of the two translations also uncovered further questions relating to the portrayal of Pinter's theme of status.

6.3.1 The use of *Sie* and *du*

[*The Caretaker* is] a play about the domestic nature of power and about the shifting alliances we form as part of our survival tactic.

(Billington, 1997, p.117)

Following the discussion in Chapter Four of this thesis, it is interesting to discover how the problem of personal pronouns in German translation emerges in practice and how the subsequent interpretations influence the portrayal of the themes highlighted above by Billington. Indeed, according to Brown and Gilman, "[t]he interesting thing about such pronouns is their close association with two dimensions fundamental to the analysis of all social life – the dimensions of power and solidarity" (Brown and Gilman in Sebeok, 1975, p.253).¹⁴⁶ Moreover, Willi Huntemann's research into this complicated area concentrates specifically on issues raised in the translation of *The Caretaker*, and begins with the view that the relationships and battles between the characters are fought and won through the appropriate use of these familiar and polite pronouns. As such, the two different translations of this play are extremely good examples of the argument.

Regarding the Thiem translation, Huntemann explains the following: "Die mit der *Sie/du*-Opposition eingeführte pragmatische Differenzierung erzeugt einen Bedeutungszuwachs auf der Figuren- und Beziehungsebene" (Huntemann in Fischer-Lichte, 1988, p.82). Moreover, he discusses the need to translate Pinter's play with the appropriate use of *Sie* and *du* "weil Dominanz und Solidarität auch die Pole in *The Caretaker* sind, zwischen denen sich die eigentliche Spannung in der Interaktion aufbaut" (ibid., p.83). Indeed, it is his opinion that Aston uses *Sie* to force a distance

¹⁴⁶ This article provides detailed discussions on the semantics of the Latin *tu* (T) and *vos* (V).

between himself and others whom he would have naively trusted in the past and who he now feels may harm him: "Freunde hatten sein Vertrauen enttäuscht und die Psychiatric alarmiert" (ibid., p.86). In contrast, Davies wants to be accepted, and Mick wants to manipulate and, therefore, both use whichever address will bring them more: e.g. *Sie* when discussing the position of caretaker, but *du* when appearing to form a bond with the other. Furthermore, Mick's constant shifts in register are far more calculating than Davies's, "nicht gut gemeint, sondern Teil seines Kalküls" (ibid., p.88), and much can be read into his deliberate choice of address for each situation.

Given his love of ambiguity, Pinter's writing benefits from the subtlety of a single personal pronoun. However, for his translators such implications are virtually impossible. As a result, to date the three translations of *The Caretaker* have each shown a different way to approach this problem. Michael Walter clearly disagrees with Huntemann's argument, as his intentional omission of *Sie*, except in reference to the monk, does not clarify the question of status or relationship among the three characters. The almost constant use of *du* throughout his version implies more about equality between the characters, than it does avoid the explicit clarification of their differing and changing attitudes towards each other, and may explain the more equal relationship between the three characters in the Memmingen production, where his translation was used.

Although 'equal' could be a term to describe all three characters' unpromising situations, it is only Aston who strives for fair-mindedness and neutrality, while the other two search for 'superiority'. There is, therefore, an obvious inequality of character status, inherent in the writing, which needs to be recognized, and this may not be possible in German without the use of *Sie* and *du*. Walter's choice to simplify his translation in this respect, could be based on the theory that *du* "is more reliably applied within the family" (Brown and Gilman in Sebeok, 1975, p.263), and a concurrence with Gabbard's view that Davies symbolizes the two brothers' father (Gabbard, 1976, p.106). Certainly, in the 2003 Bochum production, which also used the Walter translation, this family connection was highlighted when Aston expressed sadness and disappointment at being let down by his mother and Davies laughed in response. In so doing, Davies

gave the impression that he was acquainted with the woman, and implied she may have been the estranged wife of whom he spoke earlier on in the play.

In contrast, the Stuttgart company's chance decision, to use a combination of both the Walter and Thiem translations, allowed the director and actors to make a choice regarding the forms of address to be used, based on their own interpretation through the rehearsal process. Indeed, in an interview with the actors involved in this production, Andreas Lichtenberger justified the company's choice to use both forms of address, by suggesting that Pinter would also have benefited from such an advantage.

The following table, based on Huntemann's original work (Fischer-Lichte, 1988, p.85) shows how the reworked Thiem translation has developed from the original 1960 edition, which only used *Sie*, to a version which employs both forms of address to emphasize the constantly changing dimensions of power and solidarity within the characters' relationships and the play overall. It also shows how the Stuttgart performers adapted this translation by accepting some of Walter's suggestions to use the familiar *du*.

THIEM/ESSLIN TRANSLATION		STUTTGART WORKING SCRIPT	
Page	Relationship of <i>Sie</i> and <i>du</i>	Description	Relationship of <i>Sie</i> and <i>du</i>
Act 1	75	MICK	DAVIES — <i>Sie</i> → ASTON → <i>Sie</i> — — <i>du</i> → → <i>Sie</i> —
80		First meeting Request for shoes	MICK DAVIES — <i>Sie</i> → ASTON → <i>Sie</i> — — <i>du</i> → → <i>Sie</i> —
Act 1	7		3
13	18	(Two exceptions or typos in Stuttgart: Aston briefly breaks from current form of address)	Page 13 Aston: "Wie ist dein richtiger Name?" Page 18 Aston: "Da kannst du ganz unbesorgt sein."
Page	Act 1	Page	Act 1

6.3.1.1 Table – *Use of Sie and du in Der Hausmeister*

The following table compares the Thiem translation reworked by Esslin (Pinter, 2001) and the Stuttgart, Theater im Depot, working script (based on a combination of the Michael Walter and the Thiem/Esslin translations).

THIEM/ESSLIN TRANSLATION		STUTTGART WORKING SCRIPT	
Page	Relationship of Sie and du	Description	Relationship of Sie and du
93 Act 2	MICK — Sie → DAVIES	Interrogation	MICK — du → DAVIES
97	— du → — Sie →	Insults ('You stink' etc)	— du → — Sie →
98	MICK — du → DAVIES — du → ASTON	Bag-passing 'game'	MICK — du → DAVIES — du → ASTON
102	— Sie → — Sie →	Initial response to job offer	— Sie → — Sie →
102	— du → — Sie →	Discussion of job responsibilities	— du → — Sie →
105	MICK — Sie → DAVIES	Mick's 'cleaning'	MICK — du → DAVIES
108	— Sie → — du →	Initial response to job offer	— du → — du →
109	— Sie → — Sie →	2 nd response to job offer	— du → — du →
110	DAVIES — du → ASTON	Lead up to Aston's monologue	DAVIES — du → ASTON
		(Stuttgart exception/typo: "Und warum tun Sie's nicht?")	
93 Act 2	MICK — Sie → DAVIES	Interrogation	MICK — du → DAVIES
97	— du → — Sie →	Insults ('You stink' etc)	— du → — Sie →
98	MICK — du → DAVIES — du → ASTON	Bag-passing 'game'	MICK — du → DAVIES — du → ASTON
102	— Sie → — Sie →	Initial response to job offer	— Sie → — Sie →
102	— du → — Sie →	Discussion of job responsibilities	— du → — Sie →
105	MICK — Sie → DAVIES	Mick's 'cleaning'	MICK — du → DAVIES
108	— Sie → — du →	Initial response to job offer	— du → — du →
109	— Sie → — Sie →	2 nd response to job offer	— du → — du →
110	DAVIES — du → ASTON	Lead up to Aston's monologue	DAVIES — du → ASTON
		(Stuttgart exception/typo: "Und warum tun Sie's nicht?")	

THIEM/ESSLIN TRANSLATION		STUTTGART WORKING SCRIPT	
Page	Relationship of Sie and du	Description	Relationship of Sie and du
Act 3			
114	MICK — du — — Sie — DAVIES	Mick and Davies bond	MICK — du — — Sie — DAVIES
119	DAVIES — du — — Sie — ASTON	Davies insults Aston	DAVIES — du — — Sie — ASTON
122-3	DAVIES — du — — du — ASTON	Aston's 'You sink' accusation	DAVIES — du — — du — ASTON
123	DAVIES — du — — Sie — ASTON	(Up to "Get your stuff": "Packen Sie Ihre Sachen")	DAVIES — du — — Sie — ASTON
123	MICK — Sie — — du — DAVIES	Complaints about Aston	MICK — du — — du — DAVIES
125	— Sie — — du —	Davies's attempt to justify himself	— du — — Sie —
125	— du — — Sie —	Mick's accusation that Davies is impostor	— du — — Sie —
127	DAVIES — Sie — — Sie — ASTON	Final scene — Davies begs	DAVIES — Sie — — Sie — ASTON
Act 3			
42	MICK — du — — Sie — DAVIES		MICK — du — — Sie — DAVIES
46	DAVIES — du — — Sie — ASTON		DAVIES — du — — Sie — ASTON
49	DAVIES — du — — du — ASTON		DAVIES — du — — du — ASTON
49	DAVIES — du — — Sie — ASTON		DAVIES — du — — Sie — ASTON
50	MICK — du — — du — DAVIES		MICK — du — — du — DAVIES
51	— du — — Sie —		— du — — Sie —
52	— du — — Sie —		— du — — Sie —
55	DAVIES — Sie — — Sie — ASTON		DAVIES — Sie — — Sie — ASTON
Page	Relationship of Sie and du	Description	Relationship of Sie and du
Act 3			

As can be seen in the above table, the use of both translations in the Stuttgart production, affected the use and meaning of *Sie* and *du*, which in turn altered each of the characters' status within the relationship and situation. Many noticeable differences created by this combination were between the characters of Mick (Feicht) and Davies (Loth). However, the decision by Lichtenberger (Aston), to use the personal pronouns indicated in the Thiem translation, while continuing to use the speeches translated by Walter, made a significant difference to his portrayal. Lichtenberger agreed with Huntemann's perception of Aston, and felt that his introversion and anxiety should be linguistically supported by a tendency to distance himself from both Davies and his own brother; only then would the audience recognize the true significance of his sudden use of the familiar form, when he loses control and patience with Davies, and shouts "*Du stinkst!*" (my emphasis). Indeed, although Walter's decision to use only the familiar form *du* helps to maintain Pinter's ambiguity, it does not offer the actor the same opportunity to highlight the importance of this moment within the development of Aston's character. The effectiveness and success of Lichtenberger's choice was evident when the audience reaction to this moment in Stuttgart was markedly more serious than in Bochum or Memmingen, where the Walter translation was used, and laughter at the word *stinkst* overshadowed the significance of the moment.

Equally successful in Stuttgart, was the contrast between Feicht's use of the Walter translation and Loth's loyalty to the Thiem version, as Feicht addressed both his brother, Aston, and Davies, as *du*, giving the impression that, whether with family or strangers, he was extremely confident of his status. In contrast, Davies often used *Sie* to address the other characters, which created a great deal more ambiguity.

6.3.1.1.1. Some specific examples analysed

In their first meeting, Mick and Davies essentially perform a game based on their belief that they have territorial superiority within the room. Mick's tactic is one of attack, whereas Davies, at this point, tests the water by playing defence. The different uses of *Sie* and *du* in the three available translations considerably affect both the actors' and

audience's interpretation of such moments. For example; where the Walter translation would have both characters referring to each other as *du*, the Thiem version, using *Sie* for both characters, would maintain the characters' assumption of equality whilst also reflecting their tentative nature to convey any immediate sense of friendship. Moreover, in Thiem's translation, when he realizes that Davies is not a threat, it is Mick who breaks away from the formality of *Sie*, and begins to insult him, whereas Davies only chooses to take that same step once under the protection of his new found friend Aston. In comparison, in the Stuttgart script, which combined Walter and Thiem, a third meaning was formed:

Here Mick used the familiar pronoun to address a stranger, while Davies chose to refer to his counterpart as *Sie*. As such, the audience's first reaction would probably have been to assume that Mick is superior to Davies. However, in learning more about the characters as the play developed, the Stuttgart audience may have reflected on this moment and realized there was more potential for manipulation in this first discussion than was initially evident. Assuming that Mick had not already discovered Davies's personality by way of an unseen conversation with his brother, Mick's self-assured use of *du* would have given the impression that he craved either superiority or solidarity. Davies, in contrast, as the second speaker in the scene, was able to make a choice between the available pronouns of address. Arguably his choice of *Sie* could have been a sign of his traditional manners (as the actor Peter Loth suggested), his insecurities within the situation and his own status in general, and a way to gain respect from a stranger. However, given his deceptive nature, it is also possible that his use of this form was a devious strategy to ingratiate himself by flattering Mick into a feeling of superiority, while also allowing himself to remain objective and in control of the situation.

It is also interesting to compare this first meeting between Mick and Davies, with the initial discussion between Davies and Aston. In both Thiem's second version and the Stuttgart 'combined' script, both Aston and Davies refer to each other in the formal manner. However, in this instance it is Davies who breaks away from this lack of solidarity. The question here is whether the translation choice implies that Davies is

attempting to encourage camaraderie between himself and Aston, or whether he too has recognized a chance to take advantage of a weaker character.

It is not only Davies who uses *Sie* as a sly tool to manipulate. In the Thiem version, when Davies is complaining about Aston in Act 3, Mick confusingly reverts to *Sie*, creating a distance between him and his intruding 'lodger'. This conveys his disapproval of negative opinions of his brother, while also attempting to disconcert and intimidate Davies. However, Davies seems unperturbed and continues with his tirade, possibly having forgotten, in his anger, how to 'play the game' and perhaps finally indicating a 'truth' in his character. In contrast, in both the Walter and Stuttgart versions, Mick reciprocates the informal address, which may briefly expose his concurrence with Davies's opinion of Aston's weaknesses. If so, this insight into both characters is short-lived, as Mick begins to insult Davies, using the *du* form, while Davies, recognizing his potential eviction, reverts to *Sie* in an attempt to flatter Mick into allowing him stay on as caretaker.

As can be seen by these brief examples, the use of *Sie* and *du* in different combinations can affect the interpretation of the play. Moreover, through an analysis of the translations the actor can discover and explore aspects of his character's personality, which are not as clear in the original text. In the case of the Stuttgart production, the ensemble had spent a great deal of time discussing the subtext created by such simple factors, contributing to their strong production.

Translating 'you' into German is, then, an important part of a naturalization process in which the translator becomes the first interpreter of the potential performance text. From the point of view of the Stuttgart production, it was a simple case of luck that one of the company chose to buy his script in advance, resulting in an enforced yet beneficial consideration of this central concern from a performance and performer viewpoint. As a result of having both translations available, the Stuttgart company were able to convey better, and with more perception, the spirit of the original text. Moreover, although this represented an element of naturalization, it did not interfere with the overall acceptance of the play's foreign qualities, but rather allowed the

audience to feel more at ease with their interpretation of the significantly foreign aspects of the play. Finally, this combined approach of literalization, naturalization, foreignization and acculturation helped to emphasize the most striking aspect of the Stuttgart interpreters' attempts to confront the text: a set design, outstanding in its contrast with other contemporary visual interpretations of the same play.

6.4 *Design Interpretation*

In the main, recent producers of Pinter's work in Germany have either followed the author's suggestions to the letter, creating an almost literal design (*Der Hausmeister* in Memmingen), or made slight but necessary changes if their given space could not accommodate the original plans laid out in the script (*Der Liebhaber* in Sommerhausen, and *Der stumme Diener* in Celle and Pforzheim). However, there have also been some cases where the director and designer have chosen one or two central themes in the play to enhance further the overall performative interpretation.

In Oldenburg's interpretation of *Der Liebhaber*, the play was performed on the top floor of a local *Einrichtungshaus* (furnishing store), which innovatively created the atmosphere of the 'perfect' modern open-plan apartment including lounge area, informal office, bedroom and glass elevator.¹⁴⁷ The audience was arranged within and between each of the three 'rooms', and, as such, the viewers became voyeurs, and reality became part of the lovers' game:

Keine trennende Bühne, keine Distanz zu den Schauspielern, kein grelles Scheinwerferlicht, keine Möglichkeit für den Zuschauer, sich vielleicht zurückzuziehen. Das Publikum sitzt mitten im Geschehen, erlebt die Geschichte unmittelbar mit [...] Die Bühne ist eine Wohnung [...] Was sonst nur verborgen in den eigenen vier Wänden

¹⁴⁷ The elevator's purpose in the shop was to allow customers to view the products on all floors with ease, but, in this performance, was used as a stage entrance, giving the impression of a penthouse suite.

diskutiert und ausgelebt wird, geschieht hier direkt nebenan. Die Zuschauer werden so zu Voyeuristen – aber ohne den Blick durchs schützende Schlüsselloch.

(Bädeker, *Wildeshauser Zeitung*, 5 July 2003)

Although a modern interpretation of Pinter's "detached house near Windsor" (Pinter, 1996b, p.148), this design successfully confronted the spirit of the original play. However, it was still more literal in its approach to Pinter's instructions than the design for *Der Hausmeister* created in Stuttgart.

6.4.1 "Less is more" – implying the scene

In direct contrast to all of the other case studies mentioned in Part II of this thesis, the Stuttgart design for *Der Hausmeister* succeeded in confronting the original spirit of the play by ignoring the specifics of Pinter's design suggestions – a sort of 'neutralization'. Like Wilfried Minks in Bochum, and Britta Lammers in Memmingen, Dirk Becker followed Diamond's theory that "on Pinter's stage, the room is both metaphor and situation" (Diamond, 1985, p.65):

A room. A window in the back wall, the bottom half covered by a sack. An iron bed along the left wall. Above it a small cupboard, paint buckets, boxes containing nuts, screws, etc. More boxes, vases, by the side of the bed. A door, up right. To the right of the window, a mound: a kitchen sink, a step-ladder, a coal bucket, a lawn-mower, a shopping trolley, boxes, sideboard drawers. Under this mound an iron bed. In front of it a gas stove. On the gas stove a statue of Buddha. Down right, a fireplace. Around it a couple of suitcases, a rolled carpet, a blow-lamp, a wooden chair on its side, boxes, a number of ornaments, a clothes horse, a few short planks of wood, a small electric fire and a very old electric toaster. Below this a pile of old

newspapers. Under ASTON's bed by the left wall, is an electrolux, which is not seen till used. A bucket hangs from the ceiling.

(Pinter, 1996b, p.4)

In contrast with the designs by Minks and Lammers, the apparent chaos of Pinter's original was replaced in Stuttgart, by a design described by theatre critics as both "eine arme, zukunftslose, einsame Welt" (Graubner, *Stuttgarter Zeitung*, July 2001, *Kultur* section), and "eine zermürbende Bedrohlichkeit und eine Folge von Angstzuständen" (Domes, *Schwäbisches Tagblatt*, 13 June 2001):

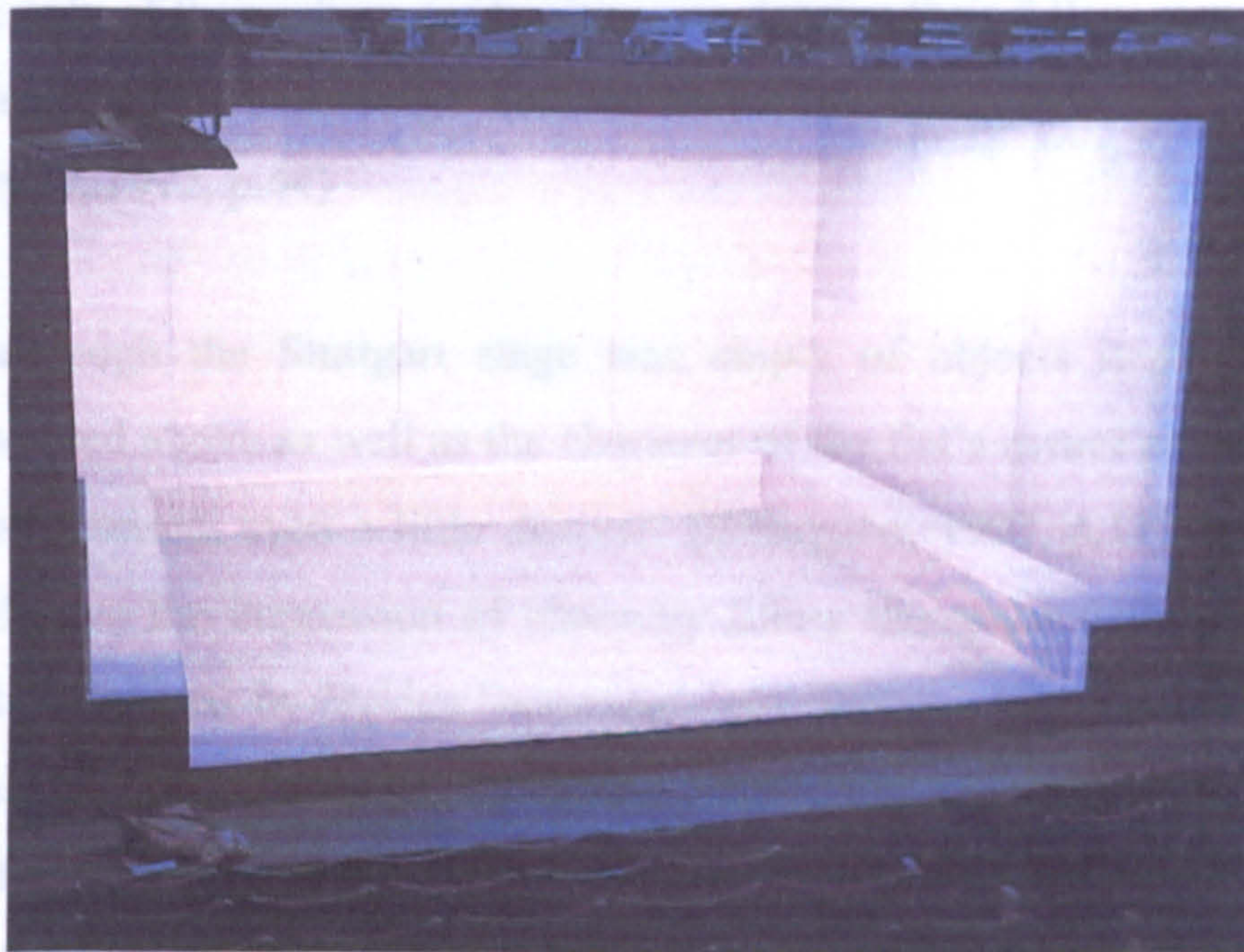


Figure 3 - Dirk Becker's design for *Der Hausmeister* in Stuttgart's Theater im Depot

This chipboard-lined "nach vorn geöffneter Kubus", lit with "neongrelle[s] weiße[s] Licht" (Friedl, *Stuttgarter Nachrichten*, 11 June 2001), was left completely empty throughout the performance. Only items brought in by Aston were allowed to remain on stage for the maximum of one scene, and this void-like quality cleverly emphasized Pinter's themes of unfulfilled ambitions and empty dreams as well as the vulnerability

of the characters, who had no retreat during their psychological games of hide-and-seek.¹⁴⁸

Pinter's stage directions require a room in which "the characters must arrange themselves around the debris" (Diamond, 1985, p.66), which creates a world that, like the infamous "weasel under the cocktail cabinet" (Pinter, 1997, p.8), appears to be realistic, but is also mysteriously threatening. As Murphy states:

The dirt, disorder, and futile activity of the flat symbolize man's condition [...] Civilization is a junk heap, inhabited by men who think only of themselves, ready always to deprive their fellow men of whatever shabby and meager security they might have achieved.
(Murphy, 1972, p.44)

Therefore, although the Stuttgart stage was empty of objects it still reflected the situation described above as well as the character of the flat's owner as "solitary, anally retentive, disorganised, even a little *distrail*" (Billington, 1997, p.117). Moreover, the designer still gave the impression of chaos by filling the space with Dolby Surround sound effects, triggered by Davies 'bumping' into things, which included loud bangs and irritating squeaks, some recognizable and some unrecognizable, and which represented the multitude of junk items: "Tücken und Fallen lauern überall. Etwa jene akustischer Art. Überall, wo Davies zunächst hinläuft, löst er Polter- und Fallgeräusche der unangenehmen Art aus. Die beiden Brüder, Besitzer und Bewohner des Raumes, agieren da viel souveräner" (Friedl, *Stuttgarter Nachrichten*, 11 June 2001). Surprisingly, this technique avoided the slapstick comedy so often seen in Pinter productions in Germany, because the perfect timing and choreography of the sounds and movement within the pre-established surreal world, created a humorous and yet quite believable environment for all three characters. Moreover, Becker's empty and neutral design succeeded in simultaneously creating an area of safety and threat, in that it recreated an inside world that was as oddly indiscernible as the outside. Davies was

¹⁴⁸ See Almansi and Henderson, 1983, p.52.

constantly attacked by the 'objects' within it, whereas, in contrast, Aston and Mick were able to move effortlessly around the space, intentionally making Davies feel insecure.

The simplicity of this stage setting, a favourite working style for Becker, was also an ironic comment on the empty quality of today's 'must have' society: "Aston's clutter of buckets, gas stoves, and lawnmower belong to the heavy materiality of our consumer culture" (Diamond, 1985, p.66). Moreover, where the original stage direction implied Aston's obsessive collection of junk (including Davies) was his way to replace lost relationships, the Stuttgart design echoed his unhappy rejection by society in his elimination of nearly all possessions, and suggested the 'emptiness' was a form of self-induced penance which he must face, along with the trial of coping with Davies, to gain readmittance into the 'normal' community. Indeed, if Pinter's characters are all on a "quest for identity, and [a] struggle for possession" (Hollis, 1970, p.77), and each of them is "dispossessed, all in search of their identity papers in a materialistic world that each seeks to shape to his dreams and in which each feels lost" (Burkman, 1971, p.86), then Becker's room further emphasized Pinter's belief in the futility of material ownership compared with the value of friendship. Moreover, the few material items which did exist on the Stuttgart stage, underscored each character's dream - Aston: a plug, a plank for the shed and his Buddha; Davies: someone else's bag and shoes; and Mick: his fashionable clothes and 'half a dollar'.

This minimalist design also respected and emphasized Pinter's own opinion that the play is simply "about a caretaker and two brothers" (Pinter, cit. Hinchliffe, 1976, p.8), with no earth-shattering metaphor lying within its pages. As such, Becker's visual interpretation realized that "[t]he meaning of the drama lies in the characters. The actual events are not as important as the psychological reactions to them by the individuals involved" (Gale, 1977, p.82), and, therefore, brought the audience's attention back to the language and the interaction of the characters.

Finally, it must be noted that, given the potential problems of Pinter's quintessential Englishness, it is likely that the items he suggests are strewn around the stage, would be seen as foreign by the target audience. Furthermore, as innovative set designs have

become the expectation in German theatre, this unusual interpretation satisfied the theatre critics, more than the traditional versions by Minks and Lammers. Overall, then, Becker's decision to leave the room to the audience's imagination, helped both to naturalize the play through implication (or even to acculturate the setting through imagination) and to modernize the scenery, without affecting the original script.

6.4.1.1 *Some disadvantages*

Becker's stage was particularly startling because of its apparent lack of access between the performing area and backstage, thereby visually portraying Pinter's themes of imprisonment.¹⁴⁹ Moreover, as blackouts hid the actors' exits and entrances, the scene changes created an episodic style in the nature of a Brecht play, and, as such, used naturalization to assist the audience's understanding of the piece. However, these techniques also caused the omission of a focal point of the play: the only insight into the relationship between the two brothers. As Mick often leaves the room before his brother returns, the moment immediately prior to Davies's suggested eviction is of great significance. At this point in the play, Pinter gives the following stage directions:

ASTON comes in. He closes the door, moves into the room and faces MICK. They look at each other. Both are smiling, faintly. MICK (beginning to speak to ASTON). Look...uh... He stops, goes to the door and exits. ASTON leaves the door open [...]
(Pinter, 1996b, p.73)¹⁵⁰

Diamond believes that the smile "suggests a tacit understanding that Davies will be expelled from the room and that family unity will be restored" (Diamond, 1985, p.76). Pinter, too, expressed the importance of this stage direction which he described as "a smile that they love each other" (Pinter, cit. Almansi and Henderson, 1983, p.578). Moreover, when it was filmed in close-up, in Clive Donner's 1963 film version entitled

¹⁴⁹ This also echoed Jean-Paul Sartre's *No Exit*, in which three characters are placed in limbo and must rely on each other "to create some illusion about [themselves]" (Fowlic, 1960, p.173).

¹⁵⁰ It should be noted here that, in the first edition of this play in its original language, Mick was completely silent during this moment (Pinter, 1960, p.78).

The Guest, Pinter remarked that this emphasis “hit the relationship of the brothers more clearly than in the play” (Pinter, cit. Gale, 1977, p.89). However, regardless of its possible meanings, it is accepted by many critics, that this exchange is the only moment of true communication between Aston and Mick. Therefore, because of the naturalized setting, this entrance/exit was unavoidably omitted in Sidler’s production, and, as a result, a rare view of Mick’s ‘caring’ capabilities, was lost on the Stuttgart stage. Moreover, the audience were deprived of a brief yet highly significant instance of fraternal bonding - an important development in their relationship – which suggests that, in this case, a literal interpretation of the text may have been preferable.

6.5 *Conclusion of Chapter*

Generally speaking, ‘confronting’ the text involves accepting the foreign and attempting to include it in the target production. However, as described in this chapter, this approach has not prohibited many directors and their ensembles from combining foreignization and acculturation with literalization and naturalization, and, in the case of many recent German productions of Pinter’s plays, such combinations have created a confusion of ideas for the target audience.

For example, where literalization, acculturation and foreignization can sometimes succeed in retaining the ‘sounds’ of the original script, they often fail to blend into the natural tenor of the German language and, therefore, attract too much attention to their literal meaning, thereby creating exactly the opposite effect to the source text. In contrast, where naturalizations may suit the target language, the tone or meaning of the original is usually replaced by a German alternative which only captures something ‘like’ the original. Moreover, although it is accepted that the translation often requires alteration by the ensemble to ensure the text ‘fits’ with their interpretation, many of the changes cited as examples here prove that directors and their teams, while recognizing weaknesses in the translation, often decide on German alternatives which fail to convey a similar tone or meaning to the original because their decision is based on a lack of information. As such, it is my contention that dramaturgical rehearsal notes are

necessary to fill these gaps in knowledge. However, this aid should not only describe the overall cultural differences, but also detail the specific linguistic aspects to ensure that the inevitable alterations made to the translation during rehearsals are well-founded in the original text and avoid a stilted or Absurd production.

Above all, this chapter shows that it is only during rehearsals that the real strengths and weaknesses of a translation shine through, and that, within these variables, each interpreter of the German text will notice different aspects which he wishes to disregard or highlight with regards his own personal production. Therefore, the translator (like the original author) must accept that his version is only the beginning of the performance process and, given the potential flaws of his script and the possible assets of others (including previous versions), it is important that he recognizes that his translation needs some enhancement if the director and his actors are to get the most 'complete' rendition of the play in the German language.

Finally, as with any performance, the success of a production is usually gauged by the response of critics and audience alike. If Celle and Pforzheim are typical examples of interpretations which, in the main, admirably tried to produce Pinter's work literally, it is significant that the former closed after a short run, and the latter had to cancel some performances owing to a lack of advance ticket sales. Indeed, as indicated in this chapter, a directorial approach which confronts the script using precise literalization rarely succeeds and, therefore, some flexibility is usually needed in the interpretation in order to pitch the style, tone and content of the writing so that it appeals to the target German audience. However, on occasion, some directors have taken this flexibility one stage further, and in the next chapter, entitled "Transforming Pinter", it will become clear why the opposite extreme to confronting the text can also be double-edged.

7 - Chapter Seven

Transforming Pinter

When I travel to Europe I find generally that my plays are given a fuller rein.

(Pinter, *The Guardian*, 14 October 2005)

As might be expected, Pinter's comment here is ambiguous, because although he encourages varied interpretations of his plays, such endorsements often exist within certain boundaries. The following chapter shows how many German productions appear to incorporate an uninhibited attitude toward the text, and seeks to clarify how such casualness may, or may not, gain the approval of the author.

7.1 *Directorial approach to translated text*

Interpretation is not the art of construing but the art of construction.

Interpreters do not decode poems; they make them.

(Stanley Fish, cit. Rabkin, 1985, p.142)

As all theatre productions are interpretations of the playtext, it can also be claimed that all interpretations are, in part, a form of adaptation or transformation. However, there are different levels of adaptation; from small, and often unavoidable alterations to the stage directions, to significant cuts in the script, extreme changes in the tone and themes of the piece, and radical additions of whole scenes, characters and endings. As similar types of adaptation can also occur in productions staged in the playwright's native culture, it cannot be assumed that a translated script would be approached any differently. However, given the many cultural, linguistic and theatrical hurdles, which

can occur in the production of a translated text, it is possible that the quality and style of the translation have a greater influence on the decision of the *Intendanten*, directors, dramaturgs, designers and actors, to adapt the play. As with the native production, the adapted translation in performance is usually created in the hope that the new interpretation will be better received by the target audience, but unlike the domestic version, important cultural differences also have to be considered by the foreign production team.

As discussed in the previous chapter, attempts to retain the tone of the original work with too much rigidity can lead to the English elements appearing stilted or strange to the audience. Similarly, if a German director, along with his fellow interpreters, chooses to alter the play radically by adapting the language, themes, and theatrical style, as well as adding stage directions, scenes and endings of their own, there is a possibility that target audiences will either be bemused by the interpretation or completely unaware of its origins. Since the turn of the century, several such productions have been staged in Germany, and this chapter will discuss some of the main areas of innovation which have led to various levels of adaptation in Pinter's works.

7.1.1 Interpretation or adaptation

Once the text is released to the world of discourse, the Author-God who created it controls its meaning no more than any reader.

(Rabkin, 1985, p.152)

Rabkin's view emphasizes the fact that varied interpretations of the original text should be encouraged and this is no less true of a translated text. However, some interpretations can move so far away from the source text that the original playwright is replaced by a new "Author-God" – the director and his ensemble. In recent years, the most significantly adapted version of a Pinter play was a production of *Der stumme Diener*, under Jürgen Kruse's direction, which premièred at Bochum's Theater unter Tage on

the 7 April 2002.¹⁵¹ Variouslly described as an “entfesselte Comedy” (Streletz, *Westdeutsche Allgemeine Zeitung*, 9 April 2002), “ein Frühwerk[, das] wieder Anschluß ans heutige Theater gefunden [hat]” (Rossmann, *Frankfurter Allgemeine Zeitung*, 9 April 2002) and a “Theateronanie” (Kolesza, 2002), it is clear that, although the capacity of the small studio space was only short of one hundred seats, the production provoked significant responses.

[Kruse] drehte den armen Pinter durch die clowneske Mühle eines Ionesco. Wenn absurdes Theater bedeutet, dass die Sinnlosigkeit des Daseins nicht in einer scheinbar rationalen Handlung gespiegelt, sondern direkt und unverblümt auf der Bühne platziert werden soll, dann war dieses Genre in Reinkultur zu erleben.

(Streletz, *Westdeutsche Allgemeine Zeitung*, 9 April 2002)

Streletz’s appraisal above explains how the comic and Absurd extremes of Kruse’s interpretation allowed for aspects of the original play to be recognized, but also strongly implies that the production emphasized a distinctly different genre to Pinter’s tragicomic realism. Furthermore, Bernd Berke of the *Westfälische Rundschau* described how Kruse applied “einen (etwas manirierten [sic]) Kunstgriff” (Berke, *Westfälische Rundschau*, 9 April 2002), and even Kruse himself seemed rather exhausted with his own surrealism, when he began the performance with a soundtrack repeating the phrase “Ich bin nicht fanatisch genug, um mit diesem Wahnsinn fortzufahren” (“I’m not fanatical enough to continue with this insanity” – my translation).

Early critics of Pinter likened parts of this play to “Laurel and Hardy on assignment in the kitchen” (Hollis, 1970, p.47), and Kruse’s production was also compared to Quentin Tarantino’s *Pulp Fiction* and the banter between the characters played by Samuel L. Jackson and John Travolta.¹⁵² However, with its constant and rapid leaps from the surreal to the ridiculous and from pantomime to spoof psychotic thriller, the Bochum

¹⁵¹ This production was also later transferred to the Staatstheater in Mainz (Première: 7 April 2005).

¹⁵² Travolta had also previously played the part of Ben in Robert Altman’s film of *The Dumb Waiter* in 1989.

production, in the main, avoided the standard methods of literalization, naturalization, foreignization or acculturation of the original script and its translation and, instead, conveyed a tone very specific to its director. As Berke suggests, Kruse “zerlegt die Stücke nicht mehr zu Kleinholz, sondern dekonstruiert sie sorgsam und sozusagen breit grinsend” (Berke, *Westfälische Rundschau*, 9 April 2002), and, as such, implied that this director’s approach was more like a form of adaptation, or even ‘deconstruction’ which, in his case, involved breaking down the text and its themes, and then reconstructing them either in an exaggerated form or from an innovative angle. Indeed, such was Kruse’s emphasis on Pinter’s themes, his style of approach might be better described as ‘thematization’.

7.1.2 Thematic aspects

Kruse’s production indicated his thematic approach to the text even before the audience entered the auditorium. The play was introduced in the foyer area by playing a recording of all the stage directions in the script, including every pause and silence – elements of Pinter’s work which Esslin describes as “the climaxes of his plays, the still centres of the storm, the nuclei of tension around which the whole action is structured” (Esslin in Ganz, 1972, p.56). As such, Kruse’s prelude seemed to promise a literal performance which recognized the importance of the detailed stage directions, as well as an attention to timing and rhythm in Pinter’s work. However, although these elements were also significant to Kruse’s version, they appeared to parody the original, since many of the original pauses were omitted in an attempt to increase the tempo and, perhaps, like Sidler’s production of *Der Hausmeister* in Stuttgart, to modernize the piece overall. Given that Pinter’s use of rapid interactions between the characters, followed by a pause or silence, might appear rather stilted in a literal Germanic version, it is possible that Kruse decided to omit many of the pauses to adapt the tempo of the piece to suit his target audience. However, this explanation can be dismissed equally easily since several long pauses were in fact added for comic effect.

For example, at the moment when the toilet eventually flushed, Ben and Gus were left on stage for an extremely lengthy time listening to the sound of the toilet tank refilling.

Furthermore, after Ben's instruction "Sei doch mal einen Augenblick still" (Pinter, 1969a, p.92), he sat quietly while Gus picked his teeth with a matchstick. At the end of this drawn out and seemingly futile silence, Ben spoke one of Kruse's additional lines "Schöner stiller Moment," as if to deride Pinter's use of the pause.

Pinter actually *writes* silence, and he appropriates it as a part of his dialogue. The actor who has not decided what is going on in this gap will find that his emotional life is disrupted. The pause is as eloquent as speech and must be truthfully filled with intention if the audience is to understand. Otherwise the actor produces a *non sequitur*, which is absurd and makes the character ridiculous.[...] Unless the audience can follow the hidden emotions through the pause and under the verbal choices, they cannot understand the journey that the character is making. The vacillations will seem unmotivated, even ridiculous. There is a danger then that the audience will laugh *at* the play, rather than with it.

(Hall in Raby, 2001, pp.148-9)

Given Hall's concern about the misuse of Pinter's pauses, it is unsurprising that Kruse's exaggerated silences often served as embarrassing moments eased only by the audience's awkward laughter, and, as such, replaced Pinter's tragicomic style with a confusing and flamboyant Absurdity. Moreover, further to the foyer experience, the audience was also introduced to Kruse's exaggerated take on Pinter's style and themes through his set design and theatre programme.

7.1.2.1 *Thematic design*

Although the designer for Kruse's production, Thorsten Klein, followed Pinter's original directions: "A basement room. Two beds, flat against the back wall. A serving hatch, closed, between the beds. A door to the kitchen and lavatory, left. A door to a passage, right" (Pinter, 1996a, p.113), he also filled the stage with detailed and visually thematic references to the source text. For example, downstage right he included an

absurdly huge pile of black and white crockery, as a constant reminder of Gus's increasing fear of the unknown; the acting space itself was surrounded by a cage, to emphasize the characters' entrapment; a halo above the stage exit and a crown of thorns adorning the speaking tube, gave the impression that those 'upstairs' were in godlike power; a white feather with a dart-like end symbolized a combination of the themes of cowardice and violence; and, finally, a skull next to Gus's bed, bullets around the dumb waiter, and a doorway resembling a guillotine, explicitly suggested impending death:



Figure 4 - crockery in Bochum's *Der stumme Diener*



Figure 5 - Set design for Bochum's *Der stumme Diener*

However, despite the fact that this design could be considered a naturalization, in that it was typical of German sets, which are “usually evocative rather than realistic” (Patterson, 1976, p.10), it is likely that many of the symbolic references mentioned here, were lost on the target audience, simply because of their overwhelming number. Moreover, given the German custom of providing the performer with the largest acting space possible, the ‘chaos’ in Klein’s design conveyed a foreign quality and an absurdity to the German audience, which, in turn, considerably reduced the realism of Pinter’s original writing.

Similarly, in terms of the programme’s representation of the themes, it included several quotations and lyrics on the subjects of life, death, heaven and earth, a collage of religious paintings, rehearsal photographs and random sketches, and excerpts from *The Birthday Party* and Mel Gussow’s interviews with Pinter. However, although such inferences exist within the original script, they are not as obvious as they were under Kruse’s direction, which was replete with thematic references.¹⁵³ For example, the first appearance of Goldberg and McCann in *The Birthday Party* was echoed in Kruse’s production when the two actors entered the stage with two suitcases, and Gus asked “Ist es hier?” to which Ben replied “Jo, hier ist es”.¹⁵⁴ Moreover, Ben also acquired McCann’s mysteriously threatening habit of ripping newspaper into strips, and Pinter’s themes of blindness and powerlessness in his first full-length play were reiterated in Kruse’s production of *The Dumb Waiter* when the lights and radio malfunctioned, seemingly taking on lives of their own.

Furthermore, although it is unclear whether Pinter’s own Jewish background influenced this directorial decision, the most prominent theme in Kruse’s production referred to the horrors of the Holocaust. Not only did Ben use the term *Shabbus* instead of *Samstag*, but also, at the height of the debate about lighting the kettle, he shouted aggressively

¹⁵³ During the production passing remarks were made to Sam Shepard’s *The Unseen Hand*, which Kruse also directed, Pinter’s *One for the Road* with regard to Gus’s drinking habit in this version, and Beckett’s *Waiting for Godot*: “Ben: Dann müssen wir warten, Gus: Worauf?, Ben: Auf Godot... Wilson!”

¹⁵⁴ Pinter’s original line from *The Birthday Party* reads: “McCANN. Is this it? GOLDBERG. This is it” (Pinter, 1996a, p.21). Thiem translated this as: “McCANN. Ist das hier richtig? GOLDBERG. Ja, das ist es” (Pinter, 2001, p.23), but Walter’s version comes closer with “McCANN. Ist es hier? GOLDBERG. Hier ist es”, suggesting that Kruse or one of his ensemble may have read Walter’s *Die Geburtstagsfeier*.

“Ich hab noch nie in meinem Leben jemand sagen hören, setz den Kessel auf” (Pinter, 1969a, p.82), emphasizing each syllable with an outstretched finger in the manner of one of Hitler’s political speeches. Immediately following this moment, Gus lit a match in his mouth and began to sing and dance to his own version of the Jewish traditional song “Hava Nagila”. Even the matches themselves acquired a more symbolic function than in the original text, as their arrival, in an oversized envelope decorated with black and white stripes, reminiscent of standard German concentration camp uniforms, sparked a discussion between the two characters about the fact that it had been posted via Auschwitz and Dachau. In addition, when Ben asked how many matches had been delivered, Gus replied “etwa sechs Millionen” in a clear reference to the approximate number of Jewish deaths during the Second World War.¹⁵⁵

Kruse’s continual references to the theme of death in this production, appeared to be in direct response to Pinter’s own comment on the individual’s struggle for control within society. Moreover, they also seemed to link the betrayal of the Jews by the German people, to the idea of Ben’s potential disloyalty. However, even if the audience had prior knowledge of Pinter’s themes, these moments were often so hurried in the performance, they failed to establish themselves as a substantial focus. This was confirmed when the critics made no comment on these references in the newspaper reviews. Instead such articles concentrated on his use of music, the echoes of Vincent Vega’s famous dance in *Pulp Fiction*, considered “nicht halb so cool” (Meyer, *Westdeutsche Zeitung*, 10 April 2002), and his often incomprehensible experimentation with the language:

Regisseur Kruse zerpfückt das Stück wieder einmal in seine Sprachbestandteile und lässt die Darsteller ihren Text in allen möglichen Varianten sprechen, so ergeben die Silben einen neuen Sinn, auch mit französischem, russischen Dialekt. Eine Pate-Parodie nuscheln die Darsteller an und greinen auch schon mal wie Rühmann. Das ist schön antinaturalistisch – ist aber eben nur Theaterspielerei und die Figuren verkommen zu Sprachspielern – auch wenn sie plötzlich

¹⁵⁵ This reference was also reminiscent of Pinter’s sketch *Precisely*.

Texte aus ‘Warten auf Godot’ oder ‘Don Carlos’ zitieren, die derzeit am Bochumer Schauspiel im Repertoire sind. Will uns Regisseur Kruse sagen: ‘Schau, liebes, theaterbeflissenes Publikum – auf der Bühne stehen gar keine Killer, es sind Schauspieler’? Man weiß es ja und ist dann trotzdem enttäuscht.

(Kolesza, 2002)

Despite Kolesza’s disappointment regarding such verbal acrobatics, it should be recognized that, as with the design, they have developed from Pinter’s writing style. Indeed, in a similar way to Kruse’s treatment of the Pinter pause, the theme of communication was parodied “um Bedeutung bröseln zu lassen” (Berke, *Westfälische Rundschau*, 9 April 2002). For example, over-emphasis of certain words or phrases created additional meanings, such as when, during the giving of the instructions, Ben stressed *gleiche* (“the same”) by separating the ‘G’ from the rest of the word. As a result, the term *Leiche*, meaning ‘corpse’, was emphasized, thereby giving the impression that Ben experienced a disturbed enjoyment in his ‘job’ with which he could torment the more sensitive Gus. Despite its rather Absurd nature, this moment exemplified how the translated text can be furthered by the director’s interpretation and typified Kruse’s graphic, physical and mainly humorous approach to Pinter’s subtle and linguistic tragicomedy.

7.1.3 Approach to Pinter’s tragicomic irony and comic rhythm

When responding to Leonard Russell’s query about audience laughter at an early production of his work, Pinter clarified his own view of tragicomedy in general:

Certainly I laughed myself while writing 'The Caretaker' but not all the time, not indiscriminately. An element of the absurd is, I think, one of the features of the play, but at the same time I did not intend it to be merely a laughable farce [...] the point about tragedy is that it is *no longer funny*.

(Pinter, cit. Gale, 1977, p.255)

What Pinter says here about *The Caretaker* is also true of the tragicomic aspects of many other plays in his collection. However, as the following examples show, this genre, and Pinter's specific approach to it, is still misunderstood in German production, and, as mentioned in Chapter Three, it is often the case that, in practice, one of the genres of this combined style becomes dominant to the exclusion of the other. Indeed, when 'confronting' Pinter's work in Germany, it is usual for the tragedy to take precedence, whereas, generally speaking, when the director has chosen to transform the piece, it is the comedy which metamorphoses and dominates the interpretation.

7.1.3.1 *Physical comedy*

Pinter's plays are in dialogue with and are energized by the literary, popular, and theatrical traditions of English comedy. [...] Pinter's comic writing contains three recognizable, sometimes overlapping elements: the exposure of the imposter (particularly the braggart); *verbal* game playing; and *linguistic* and theatrical parody.

(Diamond, 1985, p.11, my italics)

Like Diamond, Steven Gale emphasizes that Pinter's comedy "contains many of the normal elements of stage humor and is *mostly verbal in nature, containing little slapstick*" (Gale, 1977, p.254 – my italics). However, there is a significant number of examples in German productions of Pinter's work, where the slapstick has been heavily exaggerated, probably as a result of being unable to reproduce the 'verbal nature' of his writing from the translation. For example, in a review of the Franz-Peter Wirth's

German première of *Der Liebhaber* (Munich, 1965), Pinter's characters were aptly described as "realistische Figuren, die nicht in sich komisch sind [...] sondern komisch durch ihre hilflosen Versuche, wieder zu sich selbst zu finden, die Wahrheit über sich zu erkennen und sie mitzuteilen" (Wendt, *Theater heute*, June 1965a, p.59). However, Wendt also criticized this production for containing too many farcical elements, "steigernder Slapstick-Mechanik", and "Karikaturen englischer Bürgerlichkeit" (ibid.), which he attributed to its double-billing with Georges Feydeau's *Herzliches Beileid* (*Feu la mère de Madame*, 1908). Similarly, in a review of the German première of *Der Hausmeister* in Düsseldorf, the humour of the play was likened to the cartoons of *Punch* (Vellinghausen, *Frankfurter Allgemeine Zeitung*, 4 November 1960a), which, at the time was considered by Germany to be distinctly 'English'. Unfortunately, rather than suggesting that Pinter's combination of humour and political comment wittily satirized popular ideas, attitudes and prejudices, this comparison promoted a belief that his plays contained caricatures and stereotyped situations, which were subsequently judged by the target audience as ridiculous or Absurd.

Indeed, criticisms such as Wendt's and Vellinghausen's are not untypical in current reviews of Pinter's work in Germany, and serve to clarify how the witty linguistic humour, and the comedy created by Pinter's ability to recreate realistic and recognizable English characters on the stage, is lost in the transferral of theatrical timing, cultures and languages. Moreover, the language is so central to the rhythm of the play, that once it is translated, subtle yet significant proportions of the characters and their situation are lost. It is still the case that German producers know that Pinter is supposed to be 'funny', and, for this reason, are often guilty of trying too hard to maintain the humour in their productions regardless of its comic style. In Memmingen, for example, the director instructed his actors to rehearse wearing red clown noses to ensure that they observed the comedy in each and every line. However, this merely served to imply that Pinter's humour is of a physical nature and failed to enhance the verbal or linguistic intricacies of his comic writing.

Unfortunately, such interpretations are common in foreignized German productions and it is often the case that the English quality of Pinter's plays is misused by the producer

to create more humour in the play by providing the viewer with an excuse to laugh at the character, in what could then only be described as a xenophobic act. For example, many moments in Pinter's plays contain a style of humour which implies clowning or music-hall, but which, through the use of realism, actually contrasts the comic irony with tragic tension. However, as physical comedy is an extremely popular genre on the German stage, such dialogue or stage directions have often been misunderstood and transformed into trivial slapstick, thereby introducing a naturalized style more light-hearted than the original suggests.

This was true of the Bochum adaptation of *The Dumb Waiter*, in which Kruse opted to alter the original initial page of simple stage directions, described by Elin Diamond as follows:

This silent action, which could describe a typical Laurel and Hardy gag, telegraphs the nature of the Gus-Ben partnership and plants seeds of suspense [...] Our acceptance of Gus's eccentricities means we already view him as a clown, and, by implication, we become a clown's audience – that is, an audience prepared to laugh.

(Diamond, 1985, pp.98-9)

Despite Diamond's description of the already existent humour of the original writing, Kruse felt the need to emphasize the comedy of this opening scene. In his adaptation, following Ben and Gus's entrance, these two characters proceeded to make their beds.¹⁵⁶ Instead of the original mime sequence, which had worked very successfully in Pforzheim, both characters shook out their bedlinen, creating large amounts of dust, and 'accidentally' burst both of the pillows, producing feathers all over the stage. As a result of this chaos, Gus coughed in the face of an audience member, thereby destroying the 'fourth' wall. Moreover, similar slapstick techniques were also used again later in the production, when Gus directly addressed another audience member and flirtatiously

¹⁵⁶ The Celle production of *Der stumme Diener* also altered the opening moments of the original, but, in comparison to the Bochum interpretation, the changes were minimal and, therefore, do not serve as such a good example here.

asked her out to dinner later that evening. In contrast to the original script, this attitude gave the impression that his character was more confident than the original implies. Likewise, Ben, usually portrayed as controlling and confident, was sometimes conveyed as slightly stupid and out of control. For example, in one instance, he confused himself with Gus, and bit one of the bedheads in frustration; in another he exaggerated the pronunciation of words until he choked. Furthermore, at the point when the two killers were forced to sacrifice Gus's comfort foods to the 'unknown quantity' above, Ben performed a long drawn out routine of affected fright, as he finally tried to place the chocolate inside the dumb waiter. Although these clowning moments produced some laughter, the childish qualities of the first scene failed to plant the "seeds of suspense" found in the original text. Indeed, the simple yet tragic irony of watching a professional assassin trying to save his last Eccles cake from the jaws of a dumb waiter, was lost to over-the-top moments of slapstick.

Furthermore, Pinter's use of comic yet sinister repetitions was also parodied in this production. For example, the stage direction and line "Ben: *schlägt die Hand an die Stirn*. Was machen wir jetzt?" (Pinter, 1969a, p.91), and Kruse's additional English phrase "At this time in the morning I'm not at my very best", both became motifs throughout the play, alongside Gus's childish habit of repeatedly jumping up and down on his bed, and both characters' constant and manic repetition of 'additional' words to win apparently groundless arguments.¹⁵⁷ Overall in Kruse's production, Pinter's tragicomic technique of contrasting real characters with their bizarre situations was superseded by melodramatic and slapstick surrealism more in keeping with circus performance.

In other recent productions, it is interesting to note that physical humour was also often added to provide light relief during moments of high tension. For instance, in Oldenburg's *Der Liebhaber*, Sarah reacted to Max's refusal to continue their affair, by returning to the very back of the acting space in a tantrum, and throwing her clothes around the bedroom area. Then, while putting on a more formal dress to welcome her

¹⁵⁷ 'additional', in this context, refers to words which do not appear in Thiem's translation or Pinter's original text.

husband home, continued to be bombarded by clothes thrown at her as if from nowhere. Similarly, in Bochum's *Der Hausmeister*, various levels of unnecessary slapstick humour were used. For example, Fritz Schediwy (Davies) overplayed the moment when he was given the overalls from Aston, which, in this case, was a white boiler suit, by wearing them backwards over his many other layers, and then walking about the stage with great difficulty in a typically clownish manner, and apparently oblivious to the comic situation. Later in the production, similar instances included Aston waking Davies by tipping him out of his bed on to the floor, and on another occasion, Davies reaching for his identification papers through his trouser fly. Furthermore, in addition to these brief moments of physical comedy, Minks also included circus style routines. For example, when Aston tried to remove the 'guest' bed from behind a tarpaulin screen and set it opposite his own, he pulled and tugged several times until eventually it was dislodged from underneath the junk. As a result, the top layer of his collection of rubbish was catapulted across the stage, emphasizing the mayhem in which he lives. However, apparently unaware of the chaos, he then tried to place the base of the bed down, but trapped his foot in the springs as he did so. In response, Davies reached into the pile of useless items, and found an old ski which he held out to his host as if rescuing him from drowning. As at Kruse's production, it was obvious, from the audience's actively positive reaction, that this type of humour is well-received on the German stage. However, as a result of heightening the comedy during these tense moments, Pinter's original overtones of tragedy were often lost to a considerably more light-hearted view of the situation, and, as such, the spirit of his tragicomic writing was transformed into one of farce. Moreover, given that the humour in Pinter's plays often arises from the audience's recognition of themselves, usually within a ridiculous situation, when the play is translated this recognition is transformed into the German's view of what they assume is 'typically English' behaviour. As a result, the target audience is inappropriately distanced from the characters who now become a focus for ridicule rather than sympathy. In this way, unlike recent German productions of Pinter's plays which have tried to confront the foreign quality of the translation, such parodies which overuse the physical comedy simply secure a cheap laugh from their target audience, rather than to attempt to express the details of Pinter's humour which come from an attention to the linguistic dynamic of the script. However, as the following

section indicates, many of the original verbal subtleties never reach the German audience, let alone the director and his team, because of failures in the translation.

7.1.3.2 *Verbal comedy*

As Pinter's choice of words is so vital to his tragicomic style, so too are the translator's choices, because they provide the performer with the style of the play as well as the makeup of their character. Moreover, small details are often missed by the foreign theatre company interpreting a weak or inconsistent translation, and, as a result, the comedy of the production is also weakened. For example, in *The Dumb Waiter*, Pinter deliberately chose the word 'blimey' as an oddly polite expletive for the two assassins, and repeated it several times throughout the play to enhance its comic effect. However, Thiem did not settle on one translation, once using "So 'n Dreck" (Pinter, 1969a, p.84) and twice "Meine Güte" (ibid., p.85 and p.90), which reduced the comic effect highlighted by its repetition. Indeed, these two translations clearly dissatisfied the producers of the play in Bochum and Celle, as they both opted to alter the phrase to "So ein Mist". As a result of this naturalization, the humorous tone turned slightly more aggressive, which, being more 'fitting' for a hired killer, removed the comic irony of Pinter's choice of phrase.

A similar example was also found in Ben's much repeated term "Mate", which, in this play, is ambiguously both a friendly 'moniker' and a threatening verbal gesture. Again this double meaning was not conveyed in the alternatives chosen by Thiem, who variously chose "Mein Lieber" (Pinter, 1969a, p.78, p.85 and p.89) or "Junge" (ibid. p.82 and p.87). By choosing these translations, the underlying sense of tension suggested in the English expression, can only come across if the German actor uses sarcasm to imply the menace. However, aside from the fact that sarcasm is somewhat uncommon in the German language, it also implies a weakness on the part of the user, and, as such, the threat to the target person, in this case Gus, is lessened in the translation. In any case, none of the producers of the most recent performances of *Der stumme Diener* recognized this subtle form of address through the translation, and,

therefore, again the actors were slightly disadvantaged in interpreting the extreme yet often suppressed tension of their relationship.

Generally speaking, the productions in Bochum and Celle failed to capture the tragicomic element of *Der stumme Diener*, working instead towards either extreme comedy, in the former case, or a slightly humorous drama, in the latter. Pinter's use of comedy to highlight tragedy (and vice versa) was, therefore, unavoidably lost in the linguistic and cultural translations of each production, because the genre itself was foreign to the target audience.

7.1.4 Naturalization and Internationalization

7.1.4.1 Naturalization

As it is often the foreign aspects of Pinter's plays which cause stilted language in the translation, they are usually transformed, by way of naturalization, to reach the target audience better. For instance, in Bochum's *Der Hausmeister*, the dramaturg, Klaus Mißbach, felt that Davies's label "Scotch git" (Pinter, 1996b, p.8) would not be understood for its racist implication and was, therefore replaced with a repetition of the earlier references "Pole" and "Griechischer Arsch". Similarly, "They got a boy there for taking out the bucket" (ibid., p.7) became "Zum Müllrausbringen haben wir die Polacken". Emphatically referring to the Greek and Polish minorities in Germany, to show the lack of respect Davies felt for all ethnic groups, was more appropriate for the target stage than any reference to the Scots.¹⁵⁸ However, Erich Sidler's company in Stuttgart felt these particular racial slurs were outdated and insufficiently harsh, and, as a result, chose to modernize the insults by changing *Griechen* to *Türken* and *Schwarzen* to *Negern* thereby naturalizing the language whilst also enhancing the political incorrectness.

¹⁵⁸ See also Davies (2005), which outlines how the translation of jokes about different ethnic groups is often dependent on a knowledge of the source culture's specific style of humour.

Although such examples of naturalization are only minor transformations, they do succeed in making the meaning of the play more accessible to the target audience. Moreover, they help to avoid potential misunderstandings caused by a foreignized approach to the play. However, in some recent productions of Pinter's work, the foreign has, in fact, been enhanced in production as if it were another theme in the play.

7.1.4.2 Internationalization

In Jürgen Kruse's *Der stumme Diener*, and Carlos Trafic's *Der Liebhaber* in Oldenburg, the foreign aspect of the individual plays was exaggerated, by emphasizing moments of high tension with the use of additional lines in various languages. For example, in Kruse's production, alongside Ben's frequent and abrupt changes in vocal tone and volume, and Gus's hyper-speed verbosity using manic and panicked repetitiveness, part of the verbal sparring between Ben and Gus included the additional and repeated use of French, Russian, English and Yiddish lines, as well as accents and dialects from a variety of German regions. Similarly, at the height of the role-playing in *Der Liebhaber*, the actors played out an additional scene written entirely in English, which was later followed by a tirade of abuse hurled towards the character of Max/Richard (Uwe Bergeest), from Sarah (Åza Thelandersson), in the actress's native language of Swedish.¹⁵⁹

Although there is no confirmed explanation why both directors chose to 'internationalize' their productions, it is possible the respective translations were a contributing factor. In both plays, the characters use register changes to gain or regain control of the situation, or in an attempt to make themselves appear knowledgeable, important or more dominant. In *The Dumb Waiter*, subtle changes in the way the two characters speak help to reflect and emphasize the ironic contrast between the harsh reality of murder and the evasiveness of the characters' trivial conversations. In *The Lover*, changes of register not only denote the various characters played by Sarah and Richard, but also indicate the true feelings and anxieties within their relationship.

¹⁵⁹ The 'English' scene will be discussed in further detail later in this chapter under the section entitled "Additions".

However, neither of the early Thiem translations used in these two productions, succeed in conveying these linguistic traits with as much conviction as the original texts.¹⁶⁰ Given that Trafic admitted he had a better understanding of the play in English, and Kruse had previously produced several Pinter productions, it is possible that both directors recognized the deficiencies in the text and, therefore, felt it necessary to highlight the changes of register by using foreign languages. However, it is also possible that both directors deliberately chose these outdated translations because, given their stilted quality, the need for linguistic experimentation generated a more modernistic interpretation which goes beyond naturalization or, indeed, thematization towards blatant adaptation.

7.2 *Textual and linguistic changes*

Several recent productions have made textual and linguistic alterations to Pinter's original writing, and, therefore, have transformed the interpretation and the reception of the piece in terms of the style, themes and narrative. For example, in *The Caretaker*, the line following Davies's first 'sit down' since arriving is "That's the sort of place" (Pinter, 1996b, p.8). This ambiguous phrase can refer either to Davies's previous work location or Aston's room, and intimates neither approval nor disapproval from the new visitor. As such, Thiem's translation, "So ein Laden ist das" (Pinter, 2001, p.78), maintains this ambiguity by using the unspecific term *das*, and even Walter's use of the more definite *diesem* in "Feine Sitten in diesem Laden" (Pinter, *Der Hausmeister*, 2005, p.126) can still be interpreted from both perspectives. However, the Stuttgart company were clearly confused by the available versions, and altered the line to "Mann, ist das ein Scheißladen hier", conveying a much more explicit meaning. Although this

¹⁶⁰ Neither of these versions is currently in publication. Moreover, it is unclear why Trafic did not choose to use the updated, anonymously 'reworked' version (as mentioned in Chapter One). As is often the case with smaller productions with longer rehearsal times, the *Verlag* may have sent him the official performance text too late for him to make alterations to his interpretation. In the case of *Der stumme Diener*, although a new collection of Pinter translations was published in October 2005, it only includes Michael Walter's new translations of *Die Geburtstagsfeier*, *Der Hausmeister* and *Die Heimkehr*. Walter has mentioned in an interview with this author in late 2004 that the German publisher intended to commission him to translate several of the early Thiem versions of Pinter's plays, including *Der stumme Diener*, but, as yet, no publication date has been confirmed.

alteration was well received by the audience, who laughed loudly, and became a focal point for one critic's review of the piece (Sohns, *Untertürkheimer Zeitung*, 11 June 2001), it failed to intimate Davies's intentional use of ambiguous language to confuse his less intelligent victim Aston. Given that initial characterizations are all important in a production because of their influence on the audience's overall understanding of the role, and as this moment occurs within the first few minutes of the play, it is significant to the understanding of Davies. However, in terms of Stuttgart's alteration, Davies was portrayed as directly abusive toward Aston from the outset, which transformed his personality and Aston's reaction to him, as well as the audience's reception of both characters.

Moreover, where some alterations are born out of necessity, some simply arise from the director's personal interpretation. As explained earlier, the Bochum production of *Der stumme Diener* provided many examples of linguistic adaptation, including "Betonungs-Verschiebungen, Silben-Zerrungen, *slow burns*, Aussetzer und Assoziationsschübe", and it was these elements which created "den typischen Kruse-Sound" (Wilink, *Süddeutsche Zeitung*, 9 April 2002). Indeed, this director's transformation of Pinter's language included many additions, both verbal and physical, which were constantly dispersed throughout his performance text, and became almost as important a source for the actors, as the original script. However, although this approach to Pinter's work might appear to be an exception to the rule, it is clear that other producers have also felt the need to add to the original text.

7.2.1 Additions

Despite the fact that, in theory, copyright laws usually require a play to be "presented as it appears in published form",¹⁶¹ in practice the many differences between directorial approaches, acting styles and theatre spaces, prevent such pure interpretations. Although some companies may choose to adhere exactly to the written word, it is rare to find a production which does not transform the physical interpretation of the script in the form

¹⁶¹ From Samuel French's "Rights and Restrictions" on www.samuel french.com

of additional, yet appropriate, stage directions. For example, Sommerhausen's tiny acting area prevented the split stage required for a literal production of *The Lover*, and in the kommunales kontaktteater's production of *Die Geburtstagsfeier*, the actor playing Stanley was a non-smoker, so all stage directions requiring him to smoke were cut. However, there are cases when much more substantial additions are made, as in the recent production of *Der Liebhaber* in Oldenburg.

As previously mentioned, the internationalized approach in this interpretation was an important element of the production, given the combination of Argentinian director (Carlos Trafic), who conducted his rehearsals in English, Swedish actress, German actor and stage, and London playwright. Indeed, Trafic clearly felt that certain aspects of the play, which the target audience would consider 'foreign', should be highlighted, and this resulted in the 'English scene' identified earlier:

At the climax of the lovers' role-playing in the original script, Max moves towards Sarah and mysteriously claims "It's teatime, Mary", after which the following stage directions are given:

[SARAH] moves swiftly behind the table and stands there with her back to the wall. He moves to the opposite end of the table, hitches his trousers, bends and begins to crawl under the table towards her. He disappears under the velvet cloth. Silence. She stares down at the table. Her legs are hidden from view. His hand is on her leg. She looks about, grimaces, grits her teeth, gasps, gradually sinks under the table, and disappears. Long silence.

HER VOICE. Max!

Lights fade.

Fade up.

MAX *sitting on chair down left.*

SARAH *pouring tea.*

(Pinter, 1996b, p.167)

However, in Trafic's production, Max's instruction prompted the two characters to leave the stage, swiftly returning in procession with a full tea tray and a portable stereo.¹⁶² While Sarah placed the tea set on the table, Max turned on the stereo, and with Elvis Presley's "Fever" playing, he then led her in an erotic dance culminating in them ripping the clothes off each other's shoulders. The dance then continued around the lounge area of the acting space leading both characters on to the broad window ledge where they cleverly wrapped themselves in the white curtains, exposing their bare shoulders, and, therefore, giving the impression that they were naked and lying together in bed. From this position the following scene was spoken in a highly stylized 'foreign' version of the 'Queen's English':

SARAH/MARY: How would you like your tea?

RICHARD/MAX: How would I like my tea?

SARAH/MARY: Yes, I mean, one or two...?

RICHARD/MAX: Spoons?

SARAH/MARY: Well, spoons, of course.

RICHARD/MAX: I'll have two.

SARAH/MARY: Me too.

RICHARD/MAX: With lemon?

SARAH/MARY: With lemon.

RICHARD/MAX: Do you like my lemon?

SARAH/MARY: Yes, I do.

RICHARD/MAX: Do you like my spoon?

SARAH/MARY: Yes, I do.

RICHARD/MAX: Do you like me?

SARAH/MARY: I do too.

RICHARD/MAX: What about sugar?

SARAH/MARY: What about you?

RICHARD/MAX: Sugar is not a problem for me.

SARAH/MARY: In that case, give me two.

RICHARD/MAX: Spoons?

¹⁶² In this production, the stereo was a modern replacement for the bongo drum used in the original script.

SARAH/MARY: Yes, did you think of something else?

RICHARD/MAX: How could I?

SARAH/MARY: Oh you would.

RICHARD/MAX: Well, when the tea is hot, I think of you.

SARAH/MARY: Why me?

RICHARD/MAX: Why not? My cup is empty.

SARAH/MARY: Another one?

RICHARD/MAX: Another time.

(Transcript of Thelandersson's handwritten copy –
provided by the actress.)

Although the performers were unable to explain their motivation for originally deciding to improvise this extreme and exaggerated 'English' moment, it seems there are two possible reasons. It may have grown from the fact that, in the original script, the game's consummation occurs under the tea-table - "the solid symbol of English middle-class life" (Billington, 1997, p.144) - which, at the time of writing, would have been seen as an erotic comment on the restraints of bourgeois living in England and, in turn, the lifestyles of the native audience. However, as two versions of *Der Liebhaber* are available, it is important to recognize that each translation of "teatime" can suggest a different meaning, and that there is a strong possibility that a specific innuendo influenced this addition. For example, in the official performance edition of *Der Liebhaber*, this line is translated as "Zeit zum Tee, Mary" (Pinter, *Der Liebhaber*, n.d., p.19), whereas, in the first and only properly published translation, used by Trafic and his company, the line was written "Teestunde, Mary" (Pinter, 1967, p.64). Although both are appropriate translations for a German audience, the latter version has stronger implications of a typically formal and traditionally English 'ritual'. Indeed, according to Burkman, rituals are common in Pinter's dramatic world, being both "comic and ineffectual, [as well] as tragic and pathetic" (Burkman, 1971, p.12), and, specifically, a teatime ritual will "beat the rhythms of ancient fertility rites" (ibid., p.10). However, the additional scene in the Oldenburg production was far more explicit in its portrayal of the couple's foreplay and, given the 'typically English' and 'foreign' aspect of the ritual, became less an expression of heightened sexual tension, than a comic ridiculing of

English pomposity. As such, the tragic overtone of this situation was hidden from the target audience and what, at first, appeared to be foreignization was, in fact, a simple case of narrative alteration.

7.2.2 Altered endings

Apart from the additions to Pinter's plays, one other technique which seems to be very popular among modern German productions, is the alteration of the ending.

Das Stück ist nicht zu Ende, wenn der Vorhang fällt.

(Ruhrberg, *Theater heute*, June 1962, p.39)

Wie immer gibt Pinter keine Lösung.

(Buschkiel, *Theater heute*, December 1962, p.37)

Seine Theaterstücke enden niemals mit einem Punkt, immer mit einem Fragezeichen.

(Hensel, *Frankfurter Allgemeine Zeitung*, 7 June 1983)

It is probable, given the above comments, that early productions of Pinter's plays in Germany maintained the usual ambiguity of the final moments of the original scripts. In contrast, almost half the recent productions used as examples for this thesis had endings which were slightly altered or totally transformed. For example, apart from the recorded brainwashing scene in the kommunales kontaktteater's production of *Die Geburtstagsfeier*, a further instance is illustrated by Wilfried Minks's subtle change to the ending of his interpretation of *Der Hausmeister* in Bochum, which one reviewer described as "glimpflich" (Streletz, *Westdeutsche Allgemeine Zeitung*, 16 June 2003).

In Pinter's original, Davies is left mid-sentence, trying to persuade Aston to let him stay. However, the latter character is resolute in his decision, "remains still, his back to [Davies], at the window" (Pinter, 1996b, p.76), and as the curtain closes, the audience is left, in typical Pinter style, to debate what happens next. However, in Minks's

production, the final speech gradually developed into an improvised mumble which continued until Davies finally lay down where his bed had previously been. It was unclear whether this action implied that he was sleeping yet again, or whether he had, in fact, died (Rossmann, *Frankfurter Allgemeine Zeitung*, 16 June 2003). Then, seemingly unconcerned with Davies's presence, Aston continued to fix the toaster which had been his 'project' throughout this production.¹⁶³ When the repairs were finally complete, in his pride and excitement, he made a piece of toast: "ein kleines, mittelbraunes Zuneigungsquadrat" (Deuter, *Süddeutsche Zeitung*, 16 June 2003), and laid it on the chest of his (sleeping) companion. Although no substantial text was added, and some ambiguity remained, the ending was defined into more specific terms than the original. According to Rossmann's review, the repaired toaster "verbindet sie: Sie wissen, daß die etwas tun könnten, je müßten, sie tun es aber nicht" (Rossmann, *Frankfurter Allgemeine Zeitung*, 16 June 2003). If the original text had been followed exactly, it is likely that Aston would rediscover his independence and no longer want to rely on either his brother or Davies. However, in Minks's production, the action of giving Davies a symbol of affection, became a recognition of his need for companionship, and as a result, the ambiguous ending of the original was transformed into something more explicit.

Similarly, Carlos Trafic made the decision to adapt the ending of the *Der Liebhaber* by bringing back the almost insignificant third character. In the original, the ending is left mid-way through another lovers' game but, demonstrating typical Pinteresque ambiguity, leaves the audience wondering if the couple are still playing roles or are finally submitting their true selves to the passion of their relationship. However, in the Oldenburg production, on grounds of collecting his weekly payment, John, the milkman, returned to the couple's apartment, thereby upsetting the next level of their lovers' game. Although, at first, Thelandersson expressed Sarah's slight annoyance at the interruption, she then conveyed a pleasant surprise that it was 'already Saturday', and insisted that the milkman (John) should receive his 'dues' in a room out of sight of both the audience and her husband/lover. As she beckoned 'John' offstage, the

¹⁶³ The mending of the toaster comes from an early stage direction in the original Pinter script (Pinter, 1996, p.8).

suggestion was clear that she was not going simply to retrieve her purse, but rather waiting for him to respond as another of her lovers. Moreover, this implication was further enhanced when John awkwardly shrugged an apology in Richard's direction, and then hurriedly accepted Sarah's invitation by following her through the same exit. The jilted husband was then left alone centre stage nursing a whisky and nervously looking towards the doorway. After several minutes, it became obvious to him, and the audience alike, that John's payment was not monetary, and in an echo of a previous line, Richard called out "Noch einen vor dem Essen?" - "One more before dinner?" (Pinter, 1996b, p.152). In using this line, Trafic cleverly implied either one more whisky (as in the earlier scene), or one more lover, and, therefore, retained an ambiguity in the final scene. However, where the original script left Sarah's previous extra-marital promiscuity and the continuation of the lovers' game in doubt, Trafic's ending verified her tales of other lovers and launched a further twist in her playful relationship with her husband.

Finally, though, the most radical move away from an original Pinter text in a recent German production, was the ending of Kruse's *Der stumme Diener*: "Wie so oft bei Kruse wird aufgeräumt" (Rossmann, *Frankfurter Allgemeine Zeitung*, 9 April 2002). By the time of this production, Kruse was already well-known for his altered endings. For example, his production of Frank Wedekind's *Musik* began "als Krimi und endet als Endlosparty zwischen unzähligen Flaschen" (Kunzmann, 1998), and his final "Requiem" scene in Arthur Miller's *Tod eines Handlungsreisenden* (*Death of a Salesman*), became a "satanisches Satyrspiel" (Rossmann, *Frankfurter Allgemeine Zeitung*, 29 May 2001). Similarly, in *Der stumme Diener*, the original author's writing was totally transformed. When Gus returned to the room for the final time, he was followed by two silent characters, dressed in long white shift-like garments. Ben and Gus looked at each other and proceeded to laugh for a considerable length of time until the embarrassed audience joined in their laughter, therefore creating a false sense of security for what was about to come. The central 'guillotine' slammed shut, in an echo of the falling of the dumb waiter hatch, and, from there, the original Pinter play was replaced by Kruse's own version of the end scene. The shock of the loud bang from the hatch caused the two main characters to shoot each other, entirely opposing the original

ambiguous ending. The two 'angelic' characters then entered the central stage area and began to 'tidy up', whilst nonchalantly chatting with each other. They moved both bodies onto Ben's bed, smeared fake blood on the soles of their shoes, and tagged their feet with the word "Got", perhaps in reference to the double meaning of the German *Gott* ('God') and the English idiom 'dead'. Then, sitting on the other bed, they smoked the killers' last cigarette and spoke in chorus on the themes of death and blood. Finally, Ben and Gus 'awoke' and attempted to shoot these "Gott-fathers" who, being immortal, merely laughed at the assassins and left the stage.

This new scene, praised by Bernd Berke of the *Westfälische Rundschau* as "himmlische Ironie" (Berke, *Westfälische Rundschau*, 9 April 2002), was, again, an example of Kruse's thematization as it personified the earlier discussion about the 'cleaning' department of the organization for whom Ben and Gus work, and also furthered Kruse's emphasis of the themes of death and heaven. Moreover, given Gale's view below, it also highlighted Pinter's idea that Gus's elimination does not preclude Ben's:

The situation which exists as the curtain falls is overwhelming in its implications: Gus has been questioning the organization (society) and the organization has ordered him destroyed; it is Ben, though, who finds himself in an incredible predicament – if he follows orders and kills his companion, he is sure to start thinking himself.

(Gale, 1977, p.61)

However, in the Kruse production Ben's moral issue was removed by the double shooting and, as such, the deliberately suspended outcome of the play was pre-empted:

[T]he absence of a shot clarifies for the audience the nature of that silent moment of recognition for Ben. Ben too has been unable to satisfy the demands of the dumb waiter. Surely his turn will come. The killer must be killed. Victor and victim are one.

(Burkman, 1971, p.44)

Kruse's reason for 'tidying up' the end of the play is unclear, but, given his propensity to change endings, it is possible that he felt that ambiguity in theatre is now a dated form, which a modern audience, who has been heavily influenced by the fast pace and transparency of television and film, would find unsatisfactory. Indeed, as Rossmann clarified in his review of the production, it appears that modernization and adaptation could be considered Kruse's only viable options for communicating this so-called 'classic' play to a contemporary German audience:

Viel ist geschehen in dem fast halben Jahrhundert seit der Uraufführung: Beckett und Pinter selbst sind zu Klassikern geworden, Hollywood hat neue Mythen und Klischees produziert, der Rock 'n' Roll die Welt erobert, die konkrete Poesie Experimentierfelder eröffnet. Kruses Inszenierung zeigt sich von alldem nicht unbeeindruckt und spielt damit, ohne dick aufzutragen: Wenn Gus und Ben über Fußball und hier über 'die Spurs' reden, dann liegt 'Despair' gleich daneben, 'Interessen' reimen sich auf 'Mätressen', die Hütte wandern wie in 'Warten auf Godot', es wird mit Worten und Zahlen jongliert, 'One for the road', so ein anderer Titel des Autors, heißt es einmal und: 'Heiner Müller ist tot.'

(Rossmann, *Frankfurter Allgemeine Zeitung*, 9 April 2002)

However, although it appears that Kruse's decision to transform the end of the play into something more explicit may have been necessary because of the stilted translation, and despite the fact that it was considered a suitable approach for today's German theatre, it adapted and altered the play almost beyond recognition. As such, it can be argued that the more straightforward and traditional methods of literalization, naturalization, foreignization and acculturation are more sincere and provide the target audience with a more direct representation of Pinter's work.

7.3 Conclusion of Chapter

Based on the case studies in this chapter, it appears that, in 'transforming' Pinter, German directors are attempting to interpret the writing in innovative ways in order to ensure that the modern target audience will easily and positively relate to the play. As such, this approach to the text might, at first, be seen as an extreme form of naturalization. However, in the case of Kruse's production, the established methods of literalization, naturalization, foreignization and acculturation seem to have been either taken to extremes or superseded by thematization.

Given this director's estimable reputation and the stilted nature of Thiem's translation of *Der stumme Diener*, it seems surprising that this director did not choose to commission a new edition of the script. However, it is likely that he agreed with Laurence Boswell's view that:

if you work from a bad translation, then you won't be bamboozled by the language. The only thing you have left are the deeper meaning, the deeper themes and the drama, the relationship that exists between the characters, the most vital stuff [...] A bad translation certainly isn'tactable, but it does force you to concentrate your mind on the energy of the play.

(Boswell in Johnston, 1996, p.148)

Indeed, when Klaus Witzeling of the *Hamburger Abendblatt* questioned Kruse about his translation choice for a production of *Hamlet*, he replied that he had chosen a version by Schlegel because it was "flapsig ausgedrückt, ein gutes Trampolin, auf dem man rumhüpfen kann. Alles andere finde ich ehrlich gesagt schrecklich. Die wollen doch nur die besseren Dichter sein" (Witzeling, *Hamburger Abendblatt*, 11 October 2000). As such, Kruse's comment clearly explains his preference to work with a basic script which he can use as a 'jumping off point' for his radical interpretations and departures away from the original text, and, as such, the Thiem translation was a perfect springboard.

However, Volker Canaris correctly asserts that many problems can occur when the director's changes overshadow the tone of the original piece:

[A] single aspect of the play becomes its focal point, which dominates the entire performance; superimposed, purely external effects reduce the piece to a hollow shell, with stereotyped structure and contents. The director's powers of invention and evocation are confined to a few scenes and characters, to isolated moments and situations. This results in performances which are remarkable neither for subtleties of detail, nor for penetrating insights into the thematic links of the drama, because they are intended to fulfil the single purpose: to demonstrate the director's originality.

(Canaris in Hayman, 1975, p.253)

Kruse's style, in *Der stumme Diener*, was far from hollow or stereotyped and, although themes were central to his interpretation, the overall performance was rather 'busy' and bizarre. As a result, it was difficult to establish any single theme on which he was concentrating and it became increasingly obvious it was he who wanted to be the "best writer" by trying to rewrite the original work through his own personal interpretation. Indeed, if Burkman had seen his production, she would rightly have accused him of a "facile analysis that kills the spirit of a work, or a concentration on symbolic analysis at the expense of the play's reality, which is crucial to the multiple meanings that emerge from a Pinter play." Furthermore, she would have suggested that such "[o]vertheorizing and symbol hunting can obscure the life of a play and inhibit the basically intuitive directorial approach that will find its clues in the text." (Burkman, 1971, pp.121-2). As such, she inadvertently criticized Kruse's extreme thematization, which, alongside his many 'deconstructions', alterations and additions to the text and a rebellious theatrical approach to Pinter's writing style, had no explanatory foundation for the target audience who were left somewhat bewildered at the end of the performance. As Wilink indicated in his review of the production, this interpretation was like "eine lustige Privatparty mit Selbstziten und Insider-Jokes" which created a form of "Theater-Inzest" (Wilink,

Süddeutsche Zeitung, 9 April 2002) and, in comparison to a more straightforward naturalization, did not elicit the same feelings of empathy in the target audience.

Although most recent productions of Pinter's work in Germany have felt the need to use some form of transformation to rejuvenate the old translations and attract a modern German theatre-going public, much of Kruse's version removed the original tone of the play. Moreover, none of the publicity material for his production clarified the extent of his adaptation, and, therefore, the members of his audience were falsely led to believe that the script was written by Pinter himself. Although, in comparison with many of the other productions used in these case studies, Bochum's run of *Der stumme Diener* performances was successful, it is difficult to predict whether such a free adaptation has improved Pinter's standing in German theatre, or simply abused the right of the director to interpret the text freely.

Finally, it is accepted that Kruse's production was an extreme transformation of Pinter's work. However, as previously discussed, this style of approach is not uncommon. Indeed, given that the greatest hurdle for the German producer of Pinter's plays is the combined form of the tragicomic genre, which is less 'natural' in Germany's theatre than on the British stage, it is unsurprising that many German directors often find themselves trying to adapt this style to ensure a better reception from their target audience. Unfortunately, their attempts often create imbalanced productions which accentuate one element more than the other and, given the examples in this chapter, it has become clear that those theatre companies who choose to 'transform' Pinter's works in this way frequently emphasize the comedy over the tragedy. Furthermore, this comedy is usually of a physical nature because of the director's belief that such an approach not only helps to naturalize the humour but also appears to be the simplest way to deal with foreign, 'odd' or stilted translations which have failed to capture the verbal subtleties of the play. Indeed, on the whole, such transformations (including thematizations and deconstructions) are considerably more explicit than Pinter's original style, language and action suggests and, as such, despite their innovative and successful productions, must be considered adaptations rather than direct illustrations of this playwright's work.

Part II Conclusion

The purpose of the case studies in this thesis was to discover how the German theatre world approaches the process of interpreting Pinter's plays in translation. As such, it has been established that by 'confronting' Pinter the ensemble uses mainly foreignization or acculturation (with a combination of literalization, naturalization when absolutely necessary) to ensure their interpretation reaches the target audience. In contrast, when 'transforming' Pinter it appears that an extreme form of naturalization dominates the performance and some form of adaptation is also included.

Although both of these approaches attempt to communicate Pinter's writing in the most appropriate manner for the theatre in question, this part of the thesis has shown that they are equally capable of causing confusion for their target audiences. Indeed, it appears that only the Stuttgart production of *Der Hausmeister* came close to conveying a strong sense of the original spirit of the text while still allowing for a personal interpretation from each member of the ensemble. In fact, the three productions of *Der Hausmeister* used as case studies in this thesis serve as good examples of how the translator's approaches to the original text can very often conflict with those taken by the foreign theatrical producer.

For example, the Stuttgart ensemble used a combination of Thiem's literalized translation and the predominantly foreignized and acculturated version by Walter. As such, they were in possession of more background information on the original text which they employed flexibly to reach their target audience. The end result was a successful performance which confronted Harold Pinter's original style through a subtle acculturation of the language, characters and situations. However, in contrast, the producers in Memmingen and Bochum used only the Walter translation which did not always suit their style of naturalized presentation. As a result, the company adapted several elements of the translation which appeared to clash with their personal interpretation (for example, the omission of placenames) and, given the lack of

foundation for some of their alterations, created a far less effective performance for their target audience.

Given this comparison of approaches, it appears that an interesting paradox occurs when the modern German director and his team produce their performative version of a translated text of Pinter's work: that is, when the translation provided by the *Verlag* is a literal version of the original script, the director is forced to be flexible in his approach to the text and to consider each detail of his interpretation. In contrast, when a translator attempts to make the play more accessible to the reader by naturalizing or acculturating his translation, he actually succeeds in rendering the script more remote in production either by effecting misunderstandings or by compelling the ensemble to make alterations to 'improve' their performance text.

Finally, as a result of analysing the case studies in this thesis, it is my contention that although each individual theatre company should be free to decide on its approach to the interpretation of the text, the style of the performance should not be predetermined by the translator. As such, these ensembles require more assistance in their research to ensure that their version and that of the original author is represented fairly on the German stage.

8 – Final Conclusion

Since the late 1950s, the plays of Harold Pinter have enjoyed a steady popularity in Germany, largely due to their constant acceptability within the changing styles of the German stage, and, more significantly, despite the inconsistent quality of the translations. However, the English culture, language, implicitness and poetry, which form the foundation of his work, are still sometimes lost in the German version, and then often misunderstood or misrepresented in the final productions.

Although it must be said that there is no right or wrong way to interpret a play, and the author's intention is neither absolute nor definite, it is important to recognize that any one production may be the only opportunity the target audience gets to see his work. The two interpretative approaches to Pinter's work taken by German theatre companies have frequently verged either on 'farce', 'Absurd', or a mixture of the two, and the English qualities have often been stereotypically and detrimentally represented. However, despite such diversions from the playwright's original writing style, no German production has ever been formally or publicly described as an adaptation, and, therefore, the alterations appear to the target audience to be from Pinter's pen.

Furthermore, as a result of the research into the case studies in this thesis, it has emerged that German directors and their production teams are rarely aware of alternative translations which are available to them, and generally take the translation as it is given to them by the *Verlag*. Although they subsequently, and often subconsciously, become aware of the deficiencies of the translation, they do not have the time, facilities or financial freedom to explore the original text, and this is predominantly where distortions of the original elements of the writing occur in their performance.

The suggested solution of the annotated dramaturgical text for use during rehearsals is particularly relevant to both Pinter's work and the current situation in German theatres. First, as I have sought to prove in this thesis, despite attempts to rework and retranslate

early versions of the plays, significant losses are still incurred which will affect the interpretation. Secondly, funding in German theatres is steadily lessening, which, in turn is forcing a reduction in the number of professional dramaturgs. As Canaris indicates:

[I]t is the task of dramaturgy to clarify the political and historical, as well as the aesthetic and formal aspects of a play and to convey the scientifically researched material to the other participants: it must give the director, the designers and the actors the necessary 'data' to put the work on stage: it controls the scenic illusion by relating it to an empirically conceived reality – and by making this reality accessible it stimulates the imagination.

(Canaris in Hayman, 1975, p.250)

The lack of a dramaturg in the German theatre forces the director to take on the role of researcher in order to ensure a well-informed production. Although, his English counterpart would not question this responsibility, the traditionally elite German director would not allow anything to interfere with his own artistic impression. As such the dramaturgical aspects of the production process may be reduced in favour of a purely personal interpretation which has less foundation in the original text, and which is not advertised as an adaptation of the original author's work.

German theatre companies work with great attention to detail in their productions, but, as I have clarified in the latter chapters of Part 1 of this thesis, many of the detailed elements in Pinter's writing disappear in the process of linguistic translation. Moreover, the directors, dramaturgs, designers and actors of the productions discussed in the case studies were invariably enthusiastic when more information about the original script, its English references and the (in)accuracies of the translation was provided. There is, therefore, a strong argument that, far from being a cumbersome addition to the rehearsal process, the annotated dramaturgical text for Pinter's plays in German translation is a necessary measure for making the 'foreign' work less alien (see sample in Appendix 2).

Finally, although the work of Harold Pinter and the German theatre have served as excellent examples for a specific study, the resulting conclusion is equally applicable to other playwrights and cultures. Moreover, as the two worlds of theatre study and theatre practice are too often kept separate, it is my contention that it is necessary to combine analytical/theoretical discoveries with the creative interpretations of the rehearsal and performance processes. As such, the life of the translated play will be ever-lasting.

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10 – Appendices

10.1 Appendix 1

10.1.1 Plays published in English

PLAYS ¹⁶⁴	SKETCHES
The Room (1957)	The Black and White (1959)
The Birthday Party (1957)	Trouble in the Works (1959)
The Dumb Waiter (1957)	Last to Go (1959)
A Slight Ache (1958)	Request Stop (1959)
The Hothouse (1958) ¹⁶⁵	Special Offer (1959)
The Caretaker (1959)	That's Your Trouble (1959)
A Night Out (1959)	That's All (1959)
Night School (1960)	Interview (1959)
The Dwarfs (1960)	Applicant (1959)
The Collection (1961)	Dialogue for Three (1959)
The Lover (1962)	Night (1969)
Tea Party (1964)	Precisely (1983)
The Homecoming (1964)	The New World Order (1991)
The Basement (1966)	Press Conference (2002)
Landscape (1967)	
Silence (1968)	
Old Times (1970)	
Monologue (1972)	
No Man's Land (1974)	
Betrayal (1978)	
Family Voices (1980)*	

¹⁶⁴ These lists were obtained from the official Harold Pinter website: www.haroldpinter.org

¹⁶⁵ Although Pinter wrote *The Hothouse* in 1958, it was only first published in 1980.

PLAYS ¹⁶⁴	SKETCHES
Victoria Station (1982)* A Kind Of Alaska (1982)* One For The Road (1984) Mountain Language (1988) Party Time (1991) Moonlight (1993) Ashes to Ashes (1996) Celebration (1999) Voices (2005) <i>* These three plays were also published together under the title Other Places in 1982.</i>	

10.1.2 German production numbers¹⁶⁶

10.1.2.1 According to individual performances

Production	Number of Performances	English publication	DE ¹⁶⁷	Delay ¹⁶⁸
Der Hausmeister	66	1959	1960	1
Die Heimkehr	37	1964	1965	1
Der Liebhaber	35	1962	1965	3
Die Geburtstagsfeier	35	1957	1959	2
Betrogen	34	1978	1979	1

¹⁶⁶ This data is approximate and includes amateur, semi-professional and professional productions advertised in *Theater heute* and *Theater der Zeit* since 1960. A production refers both to single plays and those performed as part of a double or triple bill. A performance only refers to a single play or sketch. Incidents of repeated (*Wiederaufführungen*) or toured productions could not be confirmed and are therefore included as individual cases.

¹⁶⁷ DE = *Deutsche Erstaufführung* (German première) and, in this section, only refers to the first translations.

¹⁶⁸ *Delay* refers to the amount of years elapsed between the English publication and the German première.

Production	Number of Performances	English publication	DE¹⁶⁷	Delay¹⁶⁸
Der stumme Diener	33	1957	1959	2
Noch einen Letzten	17	1984	1986	2
Alte Zeiten	17	1970	1972	2
Das Treibhaus	9	1980	1981	1
Die Kollektion	8	1961	1962	1
Berg-Sprache	6	1988	1988	0
Niemandland	7	1974	1975	1
Asche zu Asche	6	1996	1997	1
Ein leichter Schmerz	5	1958	1962	4
Das Zimmer	4	1957	1965	7
Landschaft	4	1967	1970	3
Party Zeit	3	1991	1991	0
Eine Nacht außer Haus	3	1959	1962	3
Tiefparterre	3	1966	1972	6
Schweigen	3	1968	1970	2
Genau	2	1983	1986	3
Nacht	2	1969	1970	1
Die Zwerge	2	1960	1970*	10
Familienstimmen	2	1980	1983	3
Victoria Station	1	1982	1983	1
Eine Art Alaska	1	1982	1983	1
Mondlicht	1	1993	1995	2
Celebration	1	1999	2001	2
Monolog	1	1972	1979	7
Miscellaneous Pinter Evenings	4	----	----	----
*A 1980 production of Die Zwerge in Munich has also claimed to be the German première.				

10.1.2.2 *Production numbers per decade*

1950s	1960s	1970s	1980s	1990s	2000s
4	80	103	81	58	33

10.1.3 **Prominent ‘Pinter’ directors and their productions**

(The following are listed chronologically according to their first production.)

Director: Hans-Joachim Heyse

Production	Venue	Date
Der stumme Diener Betrogen	Bochum Schauspielhaus Stuttgart Altes Schauspielhaus	October 1960 April 1988

Director: Hansgünther Heyme

Production	Venue	Date
Der Hausmeister	Hamburg Theater im Zimmer	October 1961

Director: Carlheinz Caspari

Production	Venue	Date
Der Hausmeister Das Zimmer (DE)	Cologne Theater am Dom Bad Godesberg Kleines Theater	March 1961 April 1965

Director: Boleslaw Barlog

Production	Venue	Date
Die Kollektion	Berlin Schiller Theater	October 1962

Director: Franz Peter Wirth

Production	Venue	Date
Der Hausmeister	Munich Werkraumtheater	January 1961
Der Hausmeister	Berlin Theater am Kurfürstendamm	March 1962
Der Liebhaber (DE)	Münchner Kammerspiele	May 1965

Director: Hans Schweikart

Production	Venue	Date
Die Heimkehr (DE)	Berlin Schloßparktheater	October 1965
[Landschaft (DE)] [Schweigen (DE)]	Hamburg Deutsches Schauspielhaus (co-directed with Peter Hall)	January 1970
Vergangenheit - (Old Times) (DE)	Hamburg Thalia Theater	April 1972

Director: Dieter Giesing

Production	Venue	Date
Die Kollektion	Münchner Kammerspiele	1965
Die Heimkehr	Münchner Kammerspiele	1966
Die Geburtstagsfeier	Münchner Kammerspiele	April 1969
Der Liebhaber	Hamburg Thalia Theater	October 1970

Production	Venue	Date
Der Liebhaber	Hamburg Thalia Theater	November 1975
Betrogen (DE)	Hamburg Thalia Theater	September 1979
Noch einen Letzten (DE)	Stuttgart Staatstheater	January 1986

Director: Dieter Reible

Production	Venue	Date
Der Hausmeister	Frankfurt Städtische Bühne	June 1967
Alte Zeiten	Kiel Bühnen der Landeshauptstadt	March 1974

Director: Jochen Neuhaus

Production	Venue	Date
Die Kollektion	Frankfurt Städtische Bühne	April 1970
Die Geburtstagsfeier	Hamburg Theater im Zimmer	September 1970
Alte Zeiten	Düsseldorf Schauspielhaus	September 1977

Director: Hans Hollmann

Production	Venue	Date
Der Liebhaber	Paderborn Kammerspiele + Tour	December 1961

Director: Peter Palitzsch

Production	Venue	Date
Tiefparterre (DE) Ein leichter Schmerz Das Zimmer	Frankfurt Städtische Bühne	October 1972
Die Heimkehr	Frankfurt Städtische Bühne	January 1975
Der Hausmeister	Frankfurt Städtische Bühne	March 1978
Familienstimmen (DE) Victoria Station (DE) Eine Art Alaska (DE)	Düsseldorf Schauspielhaus	June 1983
Die Geburtstagsfeier	Bonn Schauspiel	April 1984
Genau (DE) Noch einen Letzten	Bonn Schauspielhaus	May 1986
Der Hausmeister	Munich, Theater im Marstall	December 1986
Party Zeit (DE) Noch einen Letzten Genau	Zürich Schauspielhaus	December 1991
Asche zu Asche (DE)	Theater Basel	March 1997

Director: Helm Bindseil

Production	Venue	Date
Der Hausmeister	Heidelberg Städtische Bühne	March 1973
Der Hausmeister	Bremen Theater	December 1977
Die Heimkehr	Bremen Theater	November 1974
Betrogen	Nürnberg Kammerspiele	May 1980

Director: Karl Heinz Stroux

Production	Venue	Date
Alte Zeiten	Berlin Renaissance	November 1973

Director: M. Wedekind

Production	Venue	Date
Der Hausmeister	Lübeck Bühnen der Hansestadt	November 1974
Der stumme Diener	Lübeck Bühnen der Hansestadt	March 1976

Director: Hans Lietzau

Production	Venue	Date
Niemandsländ	Berlin Schloßparktheater	December 1975
Betrogen (DE)	Berlin Hebbel-Theater	June 1979

Director: Klaus Emmerich

Production	Venue	Date
Der Hausmeister	Hamburg Thalia Theater	March 1978
Das Treibhaus (DE)	Berlin Schloßparktheater	March 1981

Director: Paul Bäcker

Production	Venue	Date
Betrogen	Düsseldorf Kammerspiele	October 1979
Das Treibhaus	Düsseldorf Kammerspiele	April 1981

Director: Erika Gesell

Production	Venue	Date
Der Hausmeister (All female cast)	Hamburg Theater im Zimmer	October 1984
Der Hausmeister (Female playing Aston)	Aachen Grenzlandtheater	November 1996

Director: Jürgen Kruse

Production	Venue	Date
Die Geburtstagsfeier	Berlin Schaubühne	February 1985
Die Heimkehr	Freiburg Städtische Bühnen	September 1992
Der stumme Diener	Bochum Schauspielhaus	April 2002

Director: Peter Zadek

Production	Venue	Date
Mondlicht (DE)	Hamburg Thalia Theater	April 1995

Director: Stephan Kimmig

Production	Venue	Date
Celebration (DE)	Hamburg Thalia Theater	March 2001

Director (D) and Actor (A): Boy Gobert

Production	Venue	Date
Vergangenheit (DE)	(A) Hamburg Thalia Theater	April 1972
Der Liebhaber	(A) Hamburg Thalia Theater	November 1975
Niemandsländ (DE)	(D) Hamburg Thalia Theater	November 1975

Other directors also responsible for German premières of Pinter’s works were:

Anton Krilla: *Der stumme Diener* (World Première) at the Frankfurt Kleines Haus in February 1959.

Helmut Geng: *Die Geburtstagsfeier* (Thiem translation) at the Braunschweig Staatstheater in December 1959.

Friedhelm Ortmann: *Der Hausmeister* (Thiem translation) at the Düsseldorf Schauspielhaus in October 1960.

Hansjörg Utzerath: *Ein leichter Schmerz* at the Düsseldorf Kammerspiele in April 1962.

Klaus Schrader: *Eine Nacht außer Haus* at the Konstanz Stadttheater in October 1962.

Hans Ulrich Becker: *Berg-Sprache* at the Munich Residenztheater in December 1988.

Gerd Heinz: *Die Geburtstagsfeier* (Walter translation) at the Munich Residenztheater in January 1998.

Erich Sidler: *Der Hausmeister* (Walter translation) at the Stuttgart Staatstheater in June 2001.

Fragebogen

Die Stücke von Harold Pinter

Mein Name ist Saranne Taylor, und ich bin Doktorandin aus England. Ich studiere die Stücke von Harold Pinter, die in Deutschland inszeniert werden, und hätte gern Ihre Meinung über die heutige Aufführung. Ich möchte nicht aufdringlich sein, aber Ihre Informationen wären sehr hilfreich für mich und meine Forschung über die Meinung des Publikums eines Pinterstückes. Es wird nur fünf Minuten dauern, den Fragebogen auszufüllen. Er fängt mit allgemeinen Fragen an und später können Sie Ihre Meinung weiter ausführen. Ihre Anonymität wird sichergestellt, weil ich keine Namen oder Anschriften brauche. Herzlichen Dank für Ihre Zeit und Mithilfe.

Bitte eine Antwort ankreuzen ☒ oder die Lücke ausfüllen.....

Datum.....

Geschlecht: männlich ☐ weiblich ☐

Alter: unter 16 ☐ 17-24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-64 ☐ 65+ ☐

1. Wie oft im Jahr gehen Sie ins Theater?

20+ ☐ 10-20 ☐ 1-10 ☐ nur zu besonderen Ereignissen ☐

2. Gehen Sie in verschiedene Theater? Ja ☐ Nein ☐

Falls 'Ja', bitte die Namen der Theater geben

.....

3. Wie weit sind Sie heute gefahren, um diese Aufführung zu sehen?

weniger als 5km ☐ 6-15km ☐ 16-29 ☐ 30-49 ☐ 50-69 ☐ 70+ ☐

4. Was ist Ihre Lieblingsaufführung? (Sie dürfen mehrfach ankreuzen)

Dramen <input type="checkbox"/>	Kabarett <input type="checkbox"/>	Pantomime/Tanz <input type="checkbox"/>	Oper <input type="checkbox"/>
Zirkus <input type="checkbox"/>	Komödie <input type="checkbox"/>	Amateur-Theater <input type="checkbox"/>	Musical <input type="checkbox"/>
Revue <input type="checkbox"/>	Live Musik <input type="checkbox"/>	Kinder-Theater <input type="checkbox"/>	Sonstige <input type="checkbox"/>

5. Warum haben Sie diese Aufführung gewählt? (Sie dürfen mehrfach ankreuzen)

Interesse an Stück <input type="checkbox"/>	Interesse an Pinter <input type="checkbox"/>	Interesse an Truppe <input type="checkbox"/>
Lehrzwecke <input type="checkbox"/>	besondere Ereigniss <input type="checkbox"/>	Ohne bestimmten Grund <input type="checkbox"/>

6. Wie sind Sie auf diese Aufführung aufmerksam geworden?

(Sie dürfen mehrfach ankreuzen)

Pressestimmen <input type="checkbox"/>	Radio/T.V./website <input type="checkbox"/>	Anschriftenliste/Theaterposter <input type="checkbox"/>
Abonnement <input type="checkbox"/>	Empfehlung von Freunde <input type="checkbox"/>	Andere (bitte angeben).....

7. Haben Sie schon einmal ein Pinterstück gesehen? Ja ☐ Nein ☐

Falls 'Ja', geben Sie bitte der Name des Stückes, des Theaters, den Daten und eine kurze Bemerkung zu der Aufführung

.....

.....

.....BITTE WENDEN ▶ ▶ ▶ ▶

8. Was gefällt Ihnen am meisten an der heutigen Aufführung?

Qualität des Textes ☐
Inszenierung ☐

Qualität der Darstellung ☐
 Bühnenbild und Kostüme ☐

Warum?

.....

.....

9. Was hat Ihnen an der heutige Aufführung nicht so gut gefallen?

Qualität des Textes ☐
Inszenierung ☐

Qualität der Darstellung ☐
 Bühnenbild und Kostüme ☐

Warum?

.....

.....

10. Möchten Sie nochmals ein Pinterstück sehen? Ja ☐ Nein ☐

Wenn möglich, bitte Gründe geben.....

.....

.....

11. Hätten Sie lieber diese Aufführung in der Originalfassung gesehen?

Ja ☐ Nein ☐

Die folgende Lücke ist für Ihre persönliche Bemerkungen zu Pinterinszenierungen, und um Ihre Antwort zu erweitern. Sie können auch mir noch Informationen per e-mail schicken (localcure@yahoo.de) oder rufen Sie mich an (089 27373382), wenn Sie Ihre Meinungen weiter diskutieren möchten.

[illegible]

Bitte geben Sie diesen ausgefüllten Fragebogen dem Theater.

Danke nochmals für Ihre Zeit, mit freundlichen Grüßen, Saranne Taylor

10.3 Appendix 3 – Annotated dramaturgical notes

The following table is intended to give the reader an idea of the structure of the proposed annotated script, and, therefore, only uses a small section of Pinter's *The Birthday Party*. For the purposes of this thesis, the annotations are in English, but clearly in a translated performance text, they would be in the target language. Moreover, due to the often verbose nature of the German versions, the texts have been reformatted to allow easier comparison. All references marked OED refer to the Tenth edition of the Concise Oxford Dictionary, edited by Judy Pearsall (Oxford University Press, Oxford, 2002), and those marked DMR acknowledge Dr. Margaret Rose for her own annotations in an educational edition of *The Birthday Party* (Faber and Faber, London, 1993, p.124).

This annotated script is not intended to be a performance text, but rather a dramaturgical and linguistic reference point for the theatre company (director, dramaturg, designer, and performer) that will aid the various levels of interpretation necessary to create a successful production for their target audience. It includes the two most recent translations, and the original script, in case no German alternative is possible, and, as such, provides the interpreter with as many 'readings' of the text as possible. On the whole, given that Pinter's language is "fragmented and staccato" (Boulton in Ganz, 1972, p.98), Thiem's translation is more verbose and stilted, despite the occasional use of ellipses such as *hab (habe)* and *grade (gerade)*. However, although it is understood that the Walter translation is the official German text, there are times when I feel that the Thiem version can provide the interpreter with more insight into the characters or situation. Finally, the following annotations cover examples of linguistic, thematic, stylistic and cultural references, and are not intended to make assumptions on interpretational style, which should be left to the individual director, designer and performer.

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
<p>[p.37] PETEY. Oh hullo, Stan. You haven't met Stanley, have you, Mr Goldberg?</p> <p>GOLDBERG. I haven't had the pleasure.</p> <p>PETEY. Oh well, this is Mr Goldberg, this is Mr Webber.</p> <p>GOLDBERG. Pleased to meet you.</p> <p>PETEY. We were just getting a bit of air in the garden.</p> <p>GOLDBERG. I was telling Mr Boles about my old mum.</p> <p>What days. (<i>He sits at the table, right.</i>) Yes. When I was a youngster, of a Friday, I used to go for a walk down the canal with a girl who lived down my road.</p>	<p>[p.36] PETEY. Ach, da bist du ja, Stan. Sie haben, glaube ich, Stanley noch nicht kennengelernt. Mr. Goldberg? GOLDBERG. Ich hatte noch nicht das Vergnügen. PETEY. Also, das ist Mr. Goldberg, das ist Mr. Webber.</p> <p>GOLDBERG. Erfreut, Sie kennenzulernen. PETEY. Wir haben gerade im Garten etwas Luft geschnappt. GOLDBERG. Ich hab Mr. Boles von meinem lieben Mütterchen erzählt.</p> <p>Das waren Zeiten. <i>Er setzt sich rechts an den Tisch.</i> Ja. Als ich jung war, freitags, ging ich immer am Kanal spazieren mit einem Mädchen, das in unserer Straße wohnte.</p>	<p>[p.56] PETEY. Hallo, Stan. Sie kennen Stanley noch nicht, oder, Mr. Goldberg? GOLDBERG. Ich hatte noch nicht das Vergnügen. PETEY. Also, darf ich vorstellen, Mr. Goldberg, Mr. Webber. GOLDBERG. Sehr erfreut. PETEY. Wir waren gerade im Garten ein bißchen Luft schnappen GOLDBERG. Ich habe Mr. Boles von meiner alten Mutter erzählt.</p> <p>Das waren noch Zeiten. (<i>Er setzt sich links an den Tisch.</i>)¹ Ja. Als junger Spund bin ich freitags [p.57] immer mit einem Mädchen aus meiner Straße am Kanal spazierendgegangen.</p>	<p>'hullo' is a variant spelling of 'hello' but implies a colloquial intonation.</p> <p>Thiem's translation here conveys Petey's awkwardness with formalities.</p> <p>'old': an informal expression of "affection, familiarity, or contempt" (OED, p.991). 'What days': a colloquial expression similar to 'Those were the days'. 'of a Friday': "on Friday" (DMR)</p> <p>The 'walk down the canal' may refer to a real event when Pinter invited a friend's girlfriend for a walk along the River Lea, and</p>

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
<p>A beautiful girl. What a voice that bird had! A nightingale, my word of honour. Good? Pure? She wasn't a Sunday school teacher for nothing.</p> <p>Anyway, I'd leave her with a little kiss on the cheek –</p> <p>I never took liberties –</p> <p>we weren't like the young men these days in those days.</p> <p>We knew the meaning of respect. [see also p.36]</p> <p>So I'd give her a peck</p> <p>and I'd bowl back home.</p>	<p>Ein wunderschönes Mädchen. Was für eine Stimme dieses Vögelchen hatte! Eine Nachtigall, mein Ehrenwort. Gut? Rein? Sie hat nicht umsonst sonntags beim Kindergottesdienst mitgeholfen. Jedenfalls hab ich mich immer mit einem leichten Kuß auf die Wangen von ihr verabschiedet – ich hab mir nie was rausgenommen, wir benahmen uns damals nicht wie die jungen Männer heutzutage.</p> <p>Wir wußten, was Achtung bedeutete. [see also p.35: Achtung]</p> <p>Ich gab ihr ein Küßchen</p> <p>und dann rasch nach Hause.</p>	<p>Ein schönes Mädchen. Eine Stimme hatte die Kleine! Wie eine Nachtigall, mein Ehrenwort. Gut? Rein? Sie hat nicht umsonst in der Sonntagsschule unterrichtet. Jedenfalls habe ich ihr zum Abschied einen Kuß auf die Wangen gehaucht – ich habe mir nie etwas herausgenommen – anders als die jungen Männer heutzutage.</p> <p>Wir wussten damals, was Respekt bedeutet. [see also p.56: achten]</p> <p>Also habe ich ihr ein Küßchen gegeben</p> <p>und mich dann wieder heimwärts getrollt.</p>	<p>was subsequently punished for betraying “the idea of friendship” (Billington, 1996, p.60). ‘bird’: “sexist slang for girl” (DMR) and also wordplay with the description ‘nightingale’.</p> <p>‘to take liberties’ is a colloquial and thematic phrase repeated throughout Pinter’s works</p> <p>Thiem’s awkward phrasing of ‘these days in those days’ belies Goldberg’s occasional lapses of linguistic control.</p> <p>‘respect’: a thematic repetition, which the translations should reflect.</p> <p>‘peck’: “kiss lightly or perfunctorily” (OED, p.1050), “a quick kiss” (DMR). In any case, with little affection.</p> <p>‘bowl’: to go “contentedly” (DMR).</p>

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
Humming away I'd be, past the children's playground. I'd tip my hat to the toddlers, I'd give a helping hand to a couple of stray dogs, everything came natural. I can see it like yesterday. The sun falling behind the dog stadium.	Vor mich hin gesummt hab ich, am Kinderspielplatz vorbei. Ich nahm den Hut ab vor den kleinsten Kindern. Ich half ein paar herrenlosen Hunden, alles war ganz selbstverständlich. Es kommt mir vor, wie gestern. Die Sonne, die hinter der Hunderennbahn untergeht.	Summend ging ich am Kinderspielplatz vorbei, zog den Hut vor den Aller kleinsten, half ein paar streunenden Hunden, alles ganz selbstverständlich.	Odd turns of phrase, given the subjects of his actions i.e. toddlers and dogs: 'to tip one's hat' is usually a mark of respect, and 'to give a helping hand' suggests assisting another person. Note the comic contrast between a mesmerizing sunset and the often cheap ambience of a dog-track.
Ah! (<i>He leans back contentedly.</i>) MCCANN. Like behind the town hall. GOLDBERG. What town hall?	Ah! <i>Er lehnt sich zufrieden zurück.</i> MCCANN. Wie hinter dem Rathaus. GOLDBERG. Welchem Rathaus?	Ach! (<i>Er lehnt sich zufrieden zurück.</i>) MCCANN. Wie hinter dem Rathaus. GOLDBERG. Welches Rathaus?	'Ah!': a sign of contentment rather than surprise.
MCCANN. In Carrickmacross [sic]. GOLDBERG. There's no comparison. Up the street, into my gate, inside the door, home.	MCCANN. In Carrickmacross [sic]. GOLDBERG. Aber kein Vergleich. Die Straße rauf, durchs Gartentor, in die Haustür, zu Hause.	MCCANN. In Carrickmacross [sic]. GOLDBERG. Absolut kein Vergleich. Also, die Straße rauf, durchs Gartentor, zur Haustür rein, daheim.	'Carrickmacross': "an Irish market-town in County Monaghan, north-west [of] Dublin" (DMR).
"Simey!" my old mum used to shout, "quick before it gets cold." And there on the table what would I see? The nicest piece of	"Simey!" rief mein gutes Mütterchen, "schnell, bevor es kalt wird." Und auf dem Tisch, was stand da? Das schönste Stück gefilte	"Simey!" rief meine alte Mutter dann immer, "schnell, bevor es kalt wird." Und was stand auf dem Tisch? Der leckerste gefilte Fisch, den	} 'old': see earlier note } This description and exchange is comically repeated almost

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
now. And we've got a game on. I'll try and get back early.	gehört. Und das Spiel ist angesetzt. Ich werd versuchen, früh zurückzukommen.	erfahren. Und das Spiel ist doch angesetzt. Ich sehe zu, dass ich früh wieder da bin.	
GOLDBERG. We'll save some drink for you, all right? Oh, that reminds me. You'd better go and collect the bottles.	GOLDBERG. Wir heben Ihnen was zu trinken auf, ja? Ach, da fällt mir ein. Geh jetzt lieber die Flaschen holen.	GOLDBERG. Wir heben Ihnen auch was zu trinken auf, ja? Ach, da fällt mir ein. Du gehst besser los und besorgst die Flaschen.	
MCCANN. Now? GOLDBERG. Of course, now. Time's getting on. Round the corner, remember? Mention my name. PETEY. I'm coming your way.	MCCANN. Jetzt? GOLDBERG. Natürlich jetzt. Es wird Zeit. Um die Ecke, ja? Brauchst nur meinen Namen zu sagen. PETEY. Ich gehe mit Ihnen mit.	MCCANN. Jetzt? GOLDBERG. Natürlich jetzt. Höchste Zeit dafür. Gleich um die Ecke, klar? Du brauchst nur meinen Namen zu erwähnen. PETEY. Ich habe denselben Weg.	
GOLDBERG. Beat him quick and come back, Mr Boles. PETEY. Do my best. See you later, Stan. PETEY and MCCANN go out, left. STANLEY moves to the centre. GOLDBERG. A warm night.	GOLDBERG. Schlagen Sie ihn schnell, und dann kommen Sie, Mr. Boles. PETEY. Ich werd's versuchen. Bis nachher, Stan. PETEY and MCCANN gehen links ab. STANLEY tritt in die Mitte der Bühne GOLDBERG Ein warmer Abend.	GOLDBERG. Sie schlagen ihn im Eiltempo, Mr. Boles, und dann kommen Sie wieder her. PETEY. Ich tue mein Möglichstes. Bis später, Stan. PETEY und MCCANN gehen rechts ab. STANLEY tritt in die Bühnenmitte. GOLDBERG Ein warmer Abend.	Given Goldberg's regular use of 'soundbites', Walter's translation is rather wordy here. Note Petey's ellipses here.

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
STANLEY. (<i>turning</i>) Don't mess me about! GOLDBERG. I beg your pardon? STANLEY. (<i>moving</i> <i>downstage</i>). I'm afraid there's been a mistake. We're booked out. Your room is taken. Mrs Boles forgot to tell you. You'll have to find somewhere else. GOLDBERG. Are you the manager here? STANLEY. That's right. GOLDBERG. Is it a good game? STANLEY. I run the house. I'm afraid you and your friend will have to find other accommodation. GOLDBERG. (<i>rising</i>). Oh, I forgot, I must congratulate you on your birthday. (<i>Offering his hand.</i>) Congratulations.	STANLEY. <i>dreht sich um</i> Mischen Sie sich nicht ein! GOLDBERG. Wie bitte? STANLEY. <i>kommt nach vorn</i> : Da ist leider ein Irrtum vorgekommen. Bei uns ist alles besetzt. Ihr Zimmer ist vermietet. Mrs. Boles hat vergessen, es Ihnen zu sagen. Sie müssen sich woanders etwas suchen. GOLDBERG. Sind Sie hier der Geschäftsführer? STANLEY. Ja. GOLDBERG. Geht das Geschäft? STANLEY. Ich führe das Haus. Es tut mir leid, aber Sie und Ihr Freund müssen sich woanders Unterkunft suchen. GOLDBERG. <i>steht auf</i> : Ach, ich hab ganz vergessen, Ihnen zu Ihrem Geburtstag zu gratulieren. <i>Bietet ihm seine Hand an.</i> Gratuliere.	STANLEY. (<i>dreht sich um</i>) Verarschen Sie mich nicht! GOLDBERG. Wie bitte? STANLEY. (<i>kommt nach vorn</i>) Es hat da bedauerlicherweise [p.59] ein Mißverständnis gegeben. Wir sind ausgebuht. Ihr Zimmer ist schon besetzt. Mrs. Boles hat vergessen, Ihnen das mitzuteilen. Sie müssen sich woanders einquartieren. GOLDBERG. Sind Sie hier der Geschäftsführer? STANLEY. Ganz recht. GOLDBERG. Läuft der Laden? STANLEY. Ich führe das Haus. Bedauere, aber Sie und Ihr Freund müssen sich eine andere Bleibe suchen. GOLDBERG. (<i>steht auf</i>) Ach, ich muss Ihnen ja noch zum Geburtstag gratulieren, das habe ich ganz vergessen. (<i>Streckt ihm die Hand hin</i>) Meinen Glückwunsch.	'to mess someone about': 'cause someone inconvenience or problems (OED, p.894), or "Don't interfere with me!" (DMR). Walter's translation here has a slightly coarser tone in <i>verarschen</i> . 'game', a theme in Pinter's plays, suggests here, that the house is used for nefarious purposes. Neither translation implies this. (See also Meg's repetition of "This house is on the list"). } } 'congratulate'/'congratulations': } the deliberate repetition of this } insincere wish emphasizes } Goldberg's threatening nature.

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
<p>your mouth is like a boghouse, the palms of your hands are full of sweat, your nose is clogged up, your feet stink,</p> <p>what are you but a corpse waiting to be washed?</p> <p>Whenever I hear that point of view I feel cheerful. Because I know what it is to wake up with the sun shining, to the sound of the lawnmower, all the little birds, the smell of the grass, church bells, tomato juice – STANLEY. Get out. <i>Enter MCCANN, with bottles.</i> Get that drink out. These are unlicensed premises.</p>	<p>der Mund ist wie ein Lokus, die [p.38]</p> <p>Hände sind verschwitzt, die Nase ist verstopft, die Füße stinken,</p> <p>was ist man mehr als eine Leiche, die darauf wartet, gewaschen zu werden? Wenn ich diese Ansicht zu hören bekomme, werde ich immer fröhlich. Denn ich weiß, was es bedeutet, aufzuwachen, wenn die Sonne scheint, beim Geräusch der Mähmaschine, der Vöglein, dem Geruch des Rasens, die Kirchenglocken, Tomatensaft – STANLEY. Raus. <i>MCCANN kommt mit den Flaschen zurück.</i> Raus mit den Flaschen. Wir haben keine Genehmigung zum Getränkeausschank.</p>	<p>der Mund ist ein Gully, die Hände sind verschwitzt, die Nase ist verstopft, die Füße stinken,</p> <p>man ist doch nicht mehr als eine Leiche, die darauf wartet, gewaschen zu werden. Ich bekomme immer gute Laune, wenn ich so etwas höre. Denn ich weiß, wie es ist aufzuwachen bei Sonnenschein, zum [p.60] Geräusch des Rasenmähers, die vielen Vöglein, das duftende Gras, Kirchenglocken, Tomatensaft – STANLEY. Raus. <i>MCCANN kommt mit den Flaschen herein.</i> Raus mit dem Alkohol. Dieser Betrieb hat keine Schankkonzession.</p>	<p>‘muck’: dirt ‘boghouse’: “(vulgar slang) lavatory” (DMR) Also note Pinter’s use of ‘your’ and ‘you’, suggesting a direct reference and insult to Stanley’s appearance, which <i>die</i> and <i>der</i>, and <i>man</i> do not convey in the German translations. Given Goldberg’s dislike of interruptions, this question is worth noting for its rhetorical nature. Walter’s decision to omit it, therefore, prevents further interpretation.</p> <p>Tomato juice is a curious addition to this list, which may suggest a settled middle-class existence. A German alternative might be something like <i>Pfefferminztee</i></p>

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
<p>GOLDBERG. You're in a terrible humour today, Mr Webber. And on your birthday too, with the good lady getting her strength up to give you a party. MCCANN <i>puts the bottles on the sideboard.</i></p> <p>STANLEY. I told you to get those bottles out.</p> <p>GOLDBERG. Mr Webber, sit down a minute.</p> <p>STANLEY. Let me – just make this clear.</p> <p>You don't bother me. To me, you're nothing but a dirty joke. But I have a responsibility towards the people in this house. They've been down here too long. They've lost their sense of smell.</p>	<p>GOLDBERG. Sie haben aber eine schreckliche Laune heute, Mr. Webber. Und dazu noch an Ihrem Geburtstag, wo die gute Dame sich soviel Mühe macht, nett zu feiern. MCCANN <i>stellt die Flaschen auf die Anrichte.</i></p> <p>STANLEY. Ich hab Ihnen gesagt, Sie sollen die Flaschen wegnehmen.</p> <p>GOLDBERG. Mr. Webber, setzen Sie sich einen Augenblick.</p> <p>STANLEY. Lassen Sie mich – nur eines klarstellen.</p> <p>Mir macht es nichts aus. Für mich sind Sie nur ein schlechter Witz. Aber ich habe eine Verantwortung den anderen gegenüber in diesem Haus. Sie wohnen schon zu lange hier. Sie haben ihren Geruchssinn verloren.</p>	<p>GOLDBERG. Sie sind ja heute in katastrophaler Stimmung, Mr. Webber. Ausgerechnet an Ihrem Geburtstag, wo sich die nette Dame doch solche Mühe macht, eine Party für Sie zu geben. MCCANN <i>stellt die Flaschen auf die Anrichte.</i></p> <p>STANLEY. Raus mit den Flaschen, habe ich gesagt.</p> <p>GOLDBERG. Mr. Webber, setzen Sie sich mal einen Moment hin.</p> <p>STANLEY. Ich möchte – eines ganz klarstellen.</p> <p>Mich stören Sie nicht. Für mich sind Sie einfach nur ein mieser Witz. Aber ich trage Verantwortung für die Menschen hier im Haus. Sie leben schon zu lange hier. Sie haben ihren Riecher verloren.</p>	<p>'in a terrible humour': a more colloquial alternative to the phrase 'in a (terrible) mood'. 'to get one's strength up': a colloquial form of 'to build oneself up to'.</p> <p>'Let me' strongly implies Stanley's submissive nature, which is vital in this scene, and, as such, Thiem's translation better conveys this trait here. 'dirty': not only implies "obscene" (DMR), but also "unclean [or] dishonest; dishonourable" (OED, p.406)</p>

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
I haven't. And nobody's going to take advantage of them while I'm here. (<i>A little less forceful</i> .) Anyway, this house isn't your cup of tea.	Ich aber nicht. Und keiner wird diese Leute ausnutzen, während ich hier bin. <i>Etwas weniger energisch</i> : Dieses Haus ist ohnehin nicht nach Ihrem Geschmack.	Ich nicht. Und solange ich hier bin, wird niemand diese Leute ausnutzen. (<i>Etwas weniger energisch</i> .) Dieses Haus ist sowieso nichts für Sie.	'to smell' in this context means to "detect or suspect by means of instinct or intuition" (OED, p.1355) 'isn't your cup of tea': an informal colloquialism meaning "not what one likes or is interested in" (OED, p.350)
There's nothing here for you, from any angle, any angle.	Hier gibt es für Sie nichts zu holen, in keiner Weiser, in keiner Weiser.	Hier gibt es nichts für Sie zu holen, aber auch gar nichts, in jeder Hinsicht.	Stanley's repetition here emphasizes his insecurities, and, as such, is recognized only in the Thiem translation.
So why don't you just go, without any more fuss?	Also, warum gehen Sie nicht einfach, ohne soviel Theater zu machen?	Also, warum verschwinden Sie nicht einfach wieder, ohne noch mehr Wirbel zu veranstalten?	Given Pinter's sense of humour about the theatre, he would most likely prefer Thiem's translation. ⁱⁱ
GOLDBERG. Mr Webber, sit down. STANLEY. It's no good starting any kind of trouble.	GOLDBERG. Mr. Webber, setzen Sie sich. STANLEY. Fangen Sie hier nichts an, es hat keinen Sinn.	GOLDBERG. Mr. Webber, setzen Sie sich. STANLEY. Es bringt nichts, hier irgendwelchen Ärger zu machen.	'Sit down': "Pinter often suggests power games behind simple actions like sitting down" (DMR, p.125).
GOLDBERG. Sit down. [p.40] STANLEY. Why should I? GOLDBERG. If you want to know the truth, Webber,	GOLDBERG. Setzen Sie sich. STANLEY. Warum denn? GOLDBERG. Wenn ich Ihnen die Wahrheit sagen soll, Webber,	GOLDBERG. Setzen Sie sich. [p.61] STANLEY. Warum sollte ich? GOLDBERG. Ehrlich gesagt, Webber,	

Original (Pinter, 1996a)	Thiem Translation <i>durchgesehene Fassung</i> (Pinter, 2001)	Walter Translation (Pinter, 2005)	Annotation
you're beginning to get on my breasts. STANLEY. Really? Well that's - GOLDBERG. Sit down. STANLEY. No	Sie gehen mir allmählich auf die Nerven. STANLEY. Wirklich? Na, da - GOLDBERG. Setzen Sie sich. STANLEY. Nein.	Sie gehen mir allmählich auf den Geist. STANLEY. Tatsächlich? Na, das ist - GOLDBERG. Setzen Sie sich. STANLEY. Nein.	'to get on my breasts': "(vulgar slang) a distorted version of the more usual expression 'to get on my tits', meaning to irritate somebody intensely" (DMR, p.125), and a refinement of a vulgar expression An alternative might be <i>Sie sind echt Exkremente</i>

ⁱ Traditionally, the German theatre gives stage directions from the viewpoint of the audience, rather than, as in Britain, from the actors' perspective. Therefore, Walter has transposed left to right here, and vice versa later in this section.

ⁱⁱ At the start of this play Petey reads out "nice bits" from the newspaper to Meg. For example:

PETEY: There's a new show coming to the Palace.
MEG: On the pier?
PETEY: No. The Palace, in the town.
MEG: Stanley could have been in it, if it was on the pier.
PETEY: This is a straight show.
MEG: What do you mean?
PETEY: No dancing or singing.
MEG: What do they do then?
PETEY: They just talk.

Pause.

MEG: Oh.
(Pinter, 1993, p43)

As Pinter did not comply to a theatre form 'purely for entertainment', it is likely that, aside from its reference to his own experience of touring as an actor to 'unthinking' audiences, this comment was also a tongue-in-cheek jibe at writers who submit to the lure of the box-office take.